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THE
IMPERIAL HISTORY
AND
ENCYCLOPEDIA
OF
MUSIC

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New York Toledo Chicago

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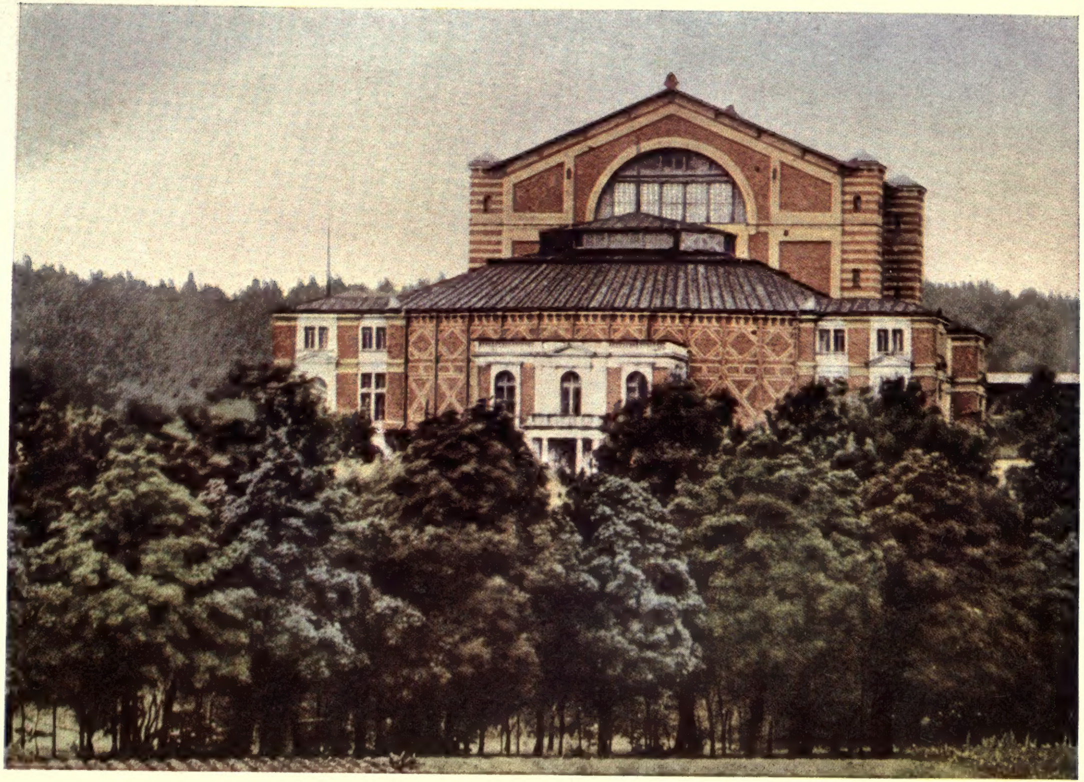

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FESTIVAL THEATRE, BAYREUTH.

The Festival Theatre of Bayreuth is the culmination of an idea conceived by Richard Wagner in 1858. He felt that no opera house afforded proper staging possibilities for his monstrous productions and his artistic ideals demanded a stage of greater proportions than any yet considered. A free grant of land was obtained, situated upon a hill with beautiful prospects. The corner stone was laid in 1872, but difficulties as to funds led to the abandonment of the project in 1874. However, King Ludwig II. of Bavaria became interested and performances of the Ring began August 13, 1876. Through the efforts of Wagner's widow and son, the place has been kept sacred to the production of his music dramas. Every ideal he established is religiously respected by the singers, who in nearly every case give their services without remuneration. Artistic effect is sought in the extreme and even the orchestra is hidden under the stage. The opera house affords a seating capacity of 1650.

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THE IMPERIAL HISTORY AND ENCYCLOPEDIA
OF MUSIC

MUSICAL DICTIONARY

W. L. HUBBARD
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244983
27. 6. 30

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PREFACE

A dictionary of any language is properly supposed to contain all words in use in that language and also words which have been used in time past, but which have become obsolete. These obsolete words are included in order that the development and history of the language may be studied, and, for this reason, they are a very important part of such a work. This should also be true of a musical dictionary, as many terms which are not in use at the present time are of great value in the study of the history of music and also for a thorough understanding of old musical manuscripts. With this idea in mind, the list of terms given in this dictionary have been compiled, including not only obsolete terms but also as far as possible equivalents in the various languages. For this reason, the number of terms given in this dictionary is greater than that found in any other musical dictionary extant, numbering as it does, about fourteen thousand definitions.

In all definitions, the aim has been to use only the simplest and clearest English, so that the definitions would be readily understood by the ordinary reader, as well as the most finished musician. This plan has been carried out, even in the definitions of terms related to such difficult subjects as Theory and Composition.

The work contains a number of special features not covered in any other musical dictionary. Among them being, Dances, National Songs, Poetic Meters, Modes and the Parts of the Mass. Each of these has been defined under the general term and also each specific dance, song, meter, etc., has been included in its alphabetical place.

Illustrations have been placed under English terms wherever practicable, rather than under the foreign equivalent. Musical instruments have been described under their English names, except instruments peculiar to a certain nation, in which case they are given under the name by which they are known in the language of that nation.

An absolute alphabetical arrangement has been followed throughout the work.

In a book of this character, which presents great difficulties in the mechanical work of compilation and proof reading, it is impossible to entirely avoid occasional errors, but it is hoped that they have been reduced to the minimum.

KEY TO PRONUNCIATION

ä as in ah
ā as in mate
ă as in cat
b as in bat
c used only in ch as in churlish. The Scotch and German guttural, as loch and ich, is represented by kh.
d as in deem
dh as in thine
dj as in adjure
ē as in be
ĕ as in get
f as in file
g as in go
h as in hail
ī as in light
ĭ as in tin
j as in joke
k as in kite
l as in lump
m as in mine
n as in nine
ñ represents the French nasal, usually n or m
ō as in mote
ŏ as in on
ô as in song
oo as in loon
ow as in how
p as in post
r as in roll
s as in sent
t as in tap
th as in thank
th as in these is represented by dh
ū as in blue
ŭ as in utter
The French u and the German long u are represented by ü
v as in survive
w as in well
y as in yet
z as in zone

The following notes are in no sens a comprehensive set of rules. They are offered as a possible aid to the better understanding of the more difficult sounds in the French, Italian and German.

The French vowels are frequently modified by accents.

à is sounded like ă:
jeu à bouche, zshŭ ă boosh
é and ée are sounded like ā:
éecu, ā-kü
volée, vō-lā
ê is sounded like ĕ:
même, mĕm
è is sounded like ă or ĕ:
prière, prē-ăr
pièces, pē-ĕs
oi is sounded like wä:
droit, drwä
oiseau, wä-zŏ

In the French the nasal sounds are more exaggerated than in English:

1. am, an, ean, aen, aon, generally in final syllables, and en and em at the beginning of words are sounded like an in wander, and are marked äñ:
dissonance, dēs-sō-näñs
emporté, äñ-pôr-tā

2. en, im, in, aim, ain and ein, generally in final syllables, are sounded as an in lank and are marked ăñ:
tyrolien, tē-rōl-yăñ

3. om, on and geon, generally in final syllables, are sounded as on in honk and are marked ôñ:
bourdon, boor-dôñ

m and n lose their nasal quality when doubled, or when followed by a vowel:
tyrolienne, tē-rōl-yĕn
chifonie, shē-fō-nē

Final consonants are usually silent:
chant, shăñ

There are exceptions to the above rule:
chef, shĕf

Frequently the final consonant is sounded by carrying it over to the next word when the latter commences with a vowel. Euphony governs such cases:
chant amoureux, shăn-t 'ă-moo-rŭ

The French r is rolled on the back of the tongue; as a final letter it is sounded except after e, er being sounded like ā:
dur, dür
diminuer, dē-mē-nü-ā

The French do not use syllabic accent; but as they are accustomed to lay stress almost invariably upon the final syllable, in many cases in this volume, an accent has been so placed as an aid to pronunciation. Better results will be obtained with the French sounds if the pronunciation is given rapidly, running the syllables together.

In Italian, each vowel has its own sound; when unaccented i and u are lightly uttered, the former in some cases being almost entirely lost.

Double consonants are of frequent occurrence, and a distinct sound should be given to each.

ch has the sound of **k**:
chiesa, kē-ā′-zä

c, before **a**, **o** and **u** has the sound of **k**; before **e** and **i**, the sound of **ch** in cheese:
da capo, dä kä′-pō
coro, kō′-rō
custo, koos′-tō
voce, vō′-chĕ
dolcino, dōl-chē′-nō

cc before e and i is sounded like tch in stretch:
accento, ät-chĕn′-tō
tamburaccio, täm-boo-rät′-chō

gn is sounded like ny:
sdegno, sdān′-yō

gg is sounded like dj:
arpeggio, ar-pĕd′-jō

Before e and i, g has a soft sound:
generoso, jā-nĕ-rō-sō
giga, jē′-gä

Before a, o and u, g has a hard sound:
gaio, gä′-ī-ō
gola, gō′-lä
gusto, goos′-tō

Although **i** is often practically silent it seems to influence the sound of **c** or **g** preceding it:
acciaccatura, ät-chäk-kä-too′-rä
gioco, jō′-kō

r at the end of a syllable or a word or when combined with another consonant, should be rolled:
chitarra, kē-tär′-rä
moderna, mō-dĕr′-nä

s is sometimes soft and is sometimes sounded like **z**:
doloroso, dō-lō-rō′-sō
deciso, dā-chē′-zō

z is either ts or dz:
giubilazione, joo-bĭ-lät-sĭ-ō′-nĕ
zero, zā′-rō

In Italian, accent is less strong than in English. All syllables are more smoothly uttered.

In German the most difficult sounds to indicate are the umlauted, or modified vowels.

ä is represented by ā or ĕ:
Jägerchor, jā′-khĕr-kôr
länderisch, lĕn′-dĕr-ĭsh

ö is represented by ā or ĕ:
Flöte, flā′-tĕ
höflich, hĕf′-lĭkh

ü is represented by ü. It is much like the French ü and is sounded, usually, like ue in the English word due:
Flügel, flü′-gĕl

Sometimes ü has the sound of ĭ:
fünf, fĭnf

äu is represented by oi, as in oil:
geläufig, gĕ-loi′-fĭkh

ie is sounded like ē:
vergliedern, fĕr-glē′-dĕrn

ei is sounded like ī:
Pfeife, pfī′-fĕ

is usually sounded like ĭ:
minder, mĭnt′-ĕr

b at the beginning of a syllable is pronounced as in English; at the end of a syllable, it is sounded like **p**:
abbetont, äp′-bā-tŏnt

c is only used in foreign words; before **e**, **i** and **y**, it is sounded like ts; before other vowels and before consonants it is sounded like **k**:
ces, tsĕs
cimbel, tsĭm′-bĕl
coloraturen, kō-lō-rä-too′-rĕn
acustisch, ä-koos′-tĭsh

ch is a guttural sound resembling kh:
abreichen, äp′-rī-khĕn

d at the beginning of a syllable is pronounced as in English; at the end of a syllable it is sounded like t:
Bund, boont

r is rolled and always sounded emphatically:
Zurück, tsoo-rük′

KEY TO PRONUNCIATION

s beginning a syllable and immediately preceding a vowel is usually pronounced z; at the end of a syllable it is soft:
Sordun, zôr-doon′
Vesper, fĕs′-pĕr
sp is sounded like shp
st is sounded like sht
sch is sounded like **sh:**
Spiel, shpēl
Stiefel, shtē′-fĕl
Schall, shäl
v is sounded like f:
vorwärts, fōr′-vwārts
w is sounded like v:
Walzer, väl-tsĕr
z is sounded like ts:
unverziert, oon-fĕr-tsērt′

Words from the Latin and Greek are given the English pronunciation except in a few cases where an expression taken from some psalm or canticle sung or recited in church ritual is used. In such cases two pronunciations are used, the English, and the Roman which is used in singing:
agnus dei, ăg′-nŭs dē′-ī, Eng. or
ăg′-noos dā′-ē Roman.

All words of Greek or Latin form that have been incorporated into our English unabridged dictionaries are marked as English words from the Greek or Latin, respectively.

ABBREVIATIONS

a.	alto.
abb.	abbassamento.
a batt	a battuta.
a capp	a cappella.
a cemb	a cembalo.
accel. **accelo.**	accelerando.
acc. **accom.** **accomp.**	accompaniment.
accom. ad lib	accompaniment ad libitum.
accom. oblto	accompaniment obligato.
accres.	accrescendo. accrescimento.
adgo. **ado.**	adagio.
ad l **ad lib** **ad libit**	ad libitum.
Aevia **Aeuia**	Alleluja.
affett. **affetto.**	affettuoso.
affrett. **affretto.**	affrettando.
agit. **ago.**	agitato.
allg. **allgem.**	allgemein.
allgett. **allgtto.** **alltto.**	allegretto.
allo.	allegro.
all'ott **all'ova** **all'8va**	all'ottava.
al seg	al segno.
alz.	alzamento.
andno	andantino.
andte.	andante.
Anh.	Anhang.
animo.	animato.
arc. **arco.**	arcato or coll'arco.
ardo.	ardito.
arpo.	arpeggio.
arr.	arrangement.
a t **a tem** **a temp**	a tempo.
aug. **augm.**	augmentation.
B.	bass; bassoon; contra bass.
bar.	barytone.
B. C **Bass. Con.**	basso continuo.
Beisp.	Beispiel.
Begl.	Begleitung.
Bg.	Bogen.
B. Kl.	bass clarinette.
Bl.	Blasinstrumente.
bn.	bassoon.
B. P	Bassposaune.
Br.	Bratschen.
brill.	brillante.
c.	capo; cantus; col; contra.
c. a	coll'arco.
cad.	cadenza.
cal.	calando.
calm.	calmato.
can.	cantoris.
cant.	canto.
cantab.	cantabile.
car. **cart.**	carta.
C. B.	contra basso; or, col basso.
C. B	col basso.
Cb.	contrabässe.
C. bn	contra bassoon.
c. d.	colla destra.
celli.	violoncelli.
cello.	violoncello.
cemb.	cembalo.
c. f.	cantus firmus.
ch.	choir; choir-organ.
chal.	chalumeau.
chans.	chanson.

cho.	chorus.
chor.	
choirm.	choirmaster.
c. I°	canto primo.
co. I°	
clar.	clarinet; clarino.
claro.	clarino.
clartto.	clarinetto.
clav.	clavichord.
cl. B	clarinette basse.
cl. C. B	clarinette contre basse.
C. O	choir-organ.
col. c	col canto.
coll'ott.	coll'ottava.
col'otta.	
c. 8va	
col vo	colla voce.
c. voc	
c. p.	colla parte; counterpoint.
cpt.	counterpoint.
cptst.	contrapuntist.
con esp	con espressione.
con espr	
co. Imo	come primo.
con 8va	con ottava.
cont.	contano.
cor.	cornet or horn.
cres.	crescendo.
cresc.	
creso.	
c. s	colla sinistra; con sordino.
cto.	concerto.
c. voc	colla voce.
d.	destra; droite; da; dal.
dal S	dal segno.
D. C	da capo.
D. C. S. R	da capo senza replica: or senza repetizione
Dec.	decani.
decresc.	decrescendo.
delic.	delicatamente.
dest.	destra.
diap.	diapason or diapasons.
dim.	diminuendo.
div.	divisi.
D. M	destra mano.
dol.	dolce.
dolcis.	dolcissimo.
dopp. ped	doppio pedale.
D. S	dal segno.
D. S	Durchführumgssatz (in sonatas).
energ.	energicamente.
esp.	espressivo.
espr.	
espres.	
exp.	orgue expressif.
expr.	
F.	fine.

f.	forte.
for.	
fag.	fagotto.
falset.	falsetto.
ff.	fortissimo
fff.	
Fl.	flauto.
Flag.	flageolet.
F. O	full organ.
F. Org	
fp.	forte piano.
fz.	forzando.
forz.	
G.	grand-orgue.
g.	gauche.
G. B	ganzer Bogen.
ged.	gedämpft.
get.	getheilt.
geth.	
gliss.	glissando.
G. O	great organ.
G. Org	grand-orgue.
G. P	Generalpause.
gr.	grand.
grando.	grandioso.
graz.	grazioso.
Gt.	great organ.
h.	horn; heel; in organ-music.
h.	hand.
H. S	Hauptsatz, in sonatas.
H. W	Hauptwerk.
harm.	harmonic.
Hauptw.	Hauptwerk.
Hptw.	
Haut.	hautboy
H. B	half bow.
H. C	haute-contre.
Hlzbl.	Holzbläser.
Hzbl.	
Hr.	Horner.
Hrn.	
incalz.	incalzando.
intro.	introduction.
inv.	inversion.
K.	Kadenz.
k.	kontra.
K. B	Kontrabass.
K. F	kleine Flöte; Kontrafagott.
L.	left; links.
leg.	legato.
legg.	leggiero.
leggo.	
l. h	left hand.
lo.	loco.
luo.	luogo.
lusing.	lusingando.
M.	manual; mano; main; mezzo.
maesto.	maestoso.
magg.	maggiore.

ABBREVIATIONS

main.	manual.
man.	manuals.
Man. 1 plus 2	1 plus 2; couple ch. to Gt.
manc. **mando.**	mancando.
marc.	marcato.
M. B	middle of bow.
m. d	mano destra; main droite.
men.	meno.
Met.	metronome.
mez.	mezzo.
mf. **mff.**	mezzo forte
mfz.	mezzo forzando.
m. g	main gouche.
M. M	Maelzel's metromome.
mod. **modto.**	moderato.
mor.	morendo.
mp.	mezzo piano.
mus.	music.
M. S	Mittelsatz (in sonatas).
m. s	mano sinistra.
m. sopr	mezzo-soprano.
Mus. B **Mus. Bac**	Bachelor of Music.
Mus. D **Mus. Doc**	Doctor of Music.
m. v	mezzo voce.
O.	organo.
Ob.	oboe.
Obb. **Obbl.**	obbligato.
Oberst.	Oberstimme.
Oberw. **Obw.**	Oberwerk.
oh. Ped	Ohne Pedal.
O. M	Obermanual.
Op.	opus; opera.
Op. com	opéra-comique.
orch.	orchestra.
orchl.	orchestral.
Org.	organ.
Org. exp. **O. E**	Organo espressivo.
ott. **ova.** **8va** **8a**	ottava.
8va alto	ottava alto.
8va bas	ottava bassa.
p.	piano; part; poco.
p. a. p.	poco a poco.
pcs.	pieces.
Ped.	pedal.
perd. **perden.**	perdenosi.
P. F	pianoforte.
p. f	piu forte.
pfte.	pianoforte.
piang.	piangendo.
pianiss.	pianissimo.
pizz.	pizzicato.
pmo.	pianissimo.
pp.	pianissimo.
ppp. **pppp.**	pianississimo.
Ima	prima.
Imo	primo.
Pos.	Posaune; position.
prestmo	prestissimo.
primo temp	primo tempo.
Prin.	principal.
qtte.	quartet.
4tte	quartet.
5tte	quintet
r.	right; recht.
r. h	right hand.
raddol.	raddolcendo.
Recit. **Rec.**	recitativo.
rf. **rfz.** **rinf.**	rinforzando.
rip.	ripieno.
rit. **riten.**	ritenuto.
ritar. **ritard.**	ritardando.
Rg.	Rückgang, in sonatas.
S. **s.**	segno; senza; sinsitra; solo; sordino; subito.
salic.	salicional.
scherz.	scherzando.
schls.	Schluszsatz, in sonatas.
2da	seconda.
2do	secondo.
seg.	segno.
seg.	segue.
sem. **semp.**	sempre.
7tt	septet.
6tt	sestet.
sf. **sfz.** **sff.**	sforzando.
sim.	simile.
sin.	sinistra.
Sinf.	sinfonia.
s. int	senza interruzione.
slarg.	slargando.
slent.	slentando.
smorz.	smorzando.
sos. **sost.**	sostenuto.
Sp.	Spitze.
s. .p	senza pedale.
spir.	spirituoso.
spr. Bog	springender Bogen.

s. s **s. sord**	senza sordini.
S. S	Seitensatz, in sonatas.
s. t	senza tempo.
stacc.	staccato.
St. D **St. Diap**	stopped diapason.
stent.	stendando.
Str.	Streichinstrumente.
str.	strings; string instruments.
string.	stringendo.
Sw.	swell organ.
Sym.	symphony.
t.	tenor; tempo; tutti; talon; tasto; tendre; toe (in organ).
t. c	tre corde.
tem. **temp.**	tempo.
tem. I°	tempo primo.
temp. prim	tempo primo.
ten.	tenuto.
Timb.	temballes.
Timp. **Tp.**	timpano.
t. p	tempo primo.
tpt.	trumpet.
tr.	trillo, trumpet.
tratt.	trattenuto.
trem.	tremolando.
3°	trio.
tromb.	trombone.
Tromp.	Trompete.
t. s	tasto solo.
u.	una
u. c	una corda.
Ug.	Uebergang, in sonatas.
unis.	unisono.
unis. 8va	in unison, with the octave.
V.	voce or volti.
va.	viola.
var.	variation.
vc. **vcllo.** **vllo.**	violoncello.
viv.	vivace.
viol. **vl.**	violino.
vni.	violini.
vno. **vo.**	violino.
v. s	volti subito.
v. v	violini.
zus.	zusammen.
Zw.	Zwischensatz, in sonatas.

DICTIONARY OF MUSIC

A 1. The sixth tone of the scale of C major, that is, of the scale which has C for the keynote or first degree and has the interval of a major third, two whole tones, between C and the third degree, namely E. This scale is considered the typical diatonic scale, because it necessitates no sharps or flats to bring about the succession of tones and semitones required to make a complete diatonic scale.

2. The A above middle C, generally designated by a′, does not vary on the oboe and consequently the tone is given by that instrument in order that the other instruments of the orchestra may tune to it. It is hence called a normal tone.

3. The name of one of the major keys, that is, of one of the keys having the interval of a major third, two whole tones, between the first and third degrees, in this instance A and C. The key of A major necessitates the use of three sharps, C sharp, F sharp and G sharp, to obtain the proper diatonic succession of intervals. These appear in its signature.

4. The name of one of the minor keys, that is, the name of that key which has A for a keynote or first degree and has the interval of a minor third, one whole tone and a half tone, between A and C, the first and the third degrees. It is called the relative minor of C major, described under 1, because it also requires the use of no sharps or flats in order to obtain the succession of tones and semitones required to make a complete diatonic scale.

5. As an Italian or French preposition, designated by a or à, it signifies to, at, for, by, in, with or towards; as a prima vista (at first sight), à deux mains (for two hands).

a ballata (ä bäl-lä′-tä) It.
In ballad style: a term applied to short, unceremonious Italian melodies; to any song in narrative form; or one with a refrain in chorus, as "Rule Britannia, Britannia, rule the waves;" also to a song which can be accompanied by dancing.

a battuta (ä bät-too′-tä) It.
According to beat; to be rendered in exact time: a term usually employed after some break in the regular time, such as a recitative, that is, a musical declamation. Similar in use to a tempo. Abbr. a batt.

a bene placito (ä bā′-nĕ plä′-chē-tō) It.
At pleasure: a term frequently used in chamber music. Equivalent to ad libitum (Lat.).

a cappella (ä käp-pĕl′-lä) It.
In church style: referring to the old style of writing church music, in which the voices were unaccompanied; hence unaccompanied. Sometimes, however, the term is found in an accompaniment, signifying that the accompaniment is to be played in unison with, or an octave above or below, the voices; also used in reference to time, indicating the two-two time, two half notes in a measure, or a quick four-four time. See alla breve, to one of the usages of which is is equivalent. Abbr. a capp.

a capriccio (ä kä-prēt′-chō) It.
At the fancy of the performer, both in time and expression.

a cembalo (ä chām'-bä-lō) It.
For clavichord, harpsichord or piano. Cembalo was the abbreviated form of clavicembalo, the old Italian name for an instrument greatly resembling our grand piano. Abbr. a cemb.

a cinque (ä chēn'-kwĕ) It.
For five voices or instruments; in five parts: frequently written a 5.

a demi jeu (ă dŭ-mē zhŭ) Fr.
At half play: using half the power of the instrument.

a demi voix (ă dŭ-mē vwä) Fr.
At half voice: using but half the possible force or volume; whispered. Equivalent to mezzo voce (It.).

a deux (ă dŭ) Fr.
For two: for two voices or instruments; in two parts; often written à 2.

adeux mains (ă dŭ măñ) Fr.
For two hands: for one player.

a diratamente (ä dē-rä-tä-mĕn'-tĕ) It. adv.
Angrily; with ire.

a dirittura (ä dē-rēt-too'-rä) It.
With straightness: straight, directly.

A double flat
The note A lowered two semitones by a double flat; same tone as G.

A double sharp
The note A raised two semitones by a double sharp; the same tone as B.

a due (ä doo'-ĕ) It.
For two instruments or voices: in two parts; often written a 2. Formerly spelled a duoi or a doi.

a due corde (ä doo'-ĕ kôr'-dĕ) It.
For, of, or on two strings.

a due soprani (ä doo'-ĕ sō-prä'-nē) It.
For two sopranos.

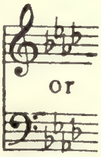
a due stromenti (ä doo'-ĕ strō-mĕn'tē) It.
For or on two instruments.

a due voce (ä doo'-ĕ vō'-chĕ) It.
For two voices.

a dur (ä door) Ger.
The German name for the scale of A major, the signature of which is three sharps. See also A.

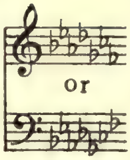
A flat
The note A raised a half step.

A flat major
The major key whose signature is four flats.



A flat major

A flat minor
The minor key having seven flats in its signature, relative to the key of C flat major.



A flat minor

à grand choeur (ă grăñ kŭr) Fr.
For full choir or chorus: in contradistinction to à petit choeur, which consisted originally of only three parts.

à grand orchestre (ă grăñ ôr-kĕstr) Fr.
For full orchestra.

A in alt or alto (ält) It.
The second note in alto or alt, indicated by a″. It is written on the first added line above the staff.

A in altissimo (A ĭn äl-tĭs'-sĭ-mō) It.
A above high C, or twelve places above middle C: the second note in altissimo, indicated by a‴ and written on the fifth added space above the staff.

à la (ă lä) Fr.
In the; at the; in the style of.

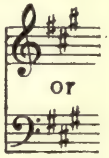
à l'italienne (ă lē-tăl-yĕn') Fr.
In Italian style.

à la mesure (ă lä mŭ-zür) Fr.
In time; same as a tempo and a battuta.

à la russe (ă lä rüs) Fr.
In Russian style.

à livre ouvert (ă lēvr oo-văr) Fr.
On opening the book: at sight. Equivalent to a prima vista (It.), and vom Blatte (Ger.).

A major
The major scale or key which is built up from the note A. In order to preserve the intervals as in the natural or diatonic scale, with the half-steps between the third and fourth and the seventh and eighth tones, three tones, F, C and G, must be raised a half-step by sharps placed in the signature.



A major chord
A, C sharp and E, or any other combination of the major chord based on A; the chord containing the intervals of a major third and a perfect fifth and based on A.

a mezza aria (ä mĕd'-zä ä'-rĭ-ä) It.
In half aria: a style between aria and recitative. Also applied to an air of slight range written for those tones between the highest and lowest ones

of which any voice is capable of producing. Similar to aria parlante.

a mezza voce (ă mĕd′-ză vō′-chĕ) It.

With half the voice: with half power; usually implying a rather soft, subdued tone. Somewhat similar to mezzo forte. It is used both in vocal and instrumental music and also denotes the quality between the head and chest tones.

a mezzo manico (ä mĕd′-zō mä′-nĭ-kō) It.

Place the hand on the middle of the neck of the violin. The direction for a half shift in violin playing.

A minor

The minor key,having neither sharps nor flats in its signature. See also A.

A minor chord

Any A minor chord or chord containing the intervals of a minor chord: a chord containing minor intervals, and a perfect fifth, or interval of three and a half tones, and based upon A, as A, C, E.

A moll (ä môl) Ger.

A minor: the relative minor of the key of C. Like the key of C major, its signature contains no sharps or flats. C, its third note, is a minor third or interval of three half tones above the first note, instead of a major third, or interval of two whole tones, and its half tones fall between its second and third and seventh and eighth notes ascending, and between its fifth and sixth and second and third notes descending.

à monocorde (ă môn-ō-kôrd) Fr.

On one string only.

a otto voci (ä ôt′-tō vō′-chē) It.

For eight voices.

a parte (ä pär′-tĕ) It.

On the side: aside.

a parte equale (ä pär′-tĕ ā-kwä′-lĕ) It.

In equal portion: applied to music in which there is more than one leading performer or in which the voices and instruments are of equal importance.

a passo a passo (ä päs′-sō ä päs′-sō) It.

Step by step: regularly.

a piacere (ä pĭ-ä-chā′-rĕ) It.

a piacimento (ä pĭ-ä-chĭ-mĕn′-tō) It.

At pleasure: usually implying a slackening of speed.

a piena orchestra (ä pĭ-ā′-nä ôr-kās′-trä) It.

For full orchestra.

a poco (ä pō′-kō) It.

By a little: by degrees, gradually.

a poco a poco (ä pō′-kō ä pō′-kō) It.

Little by little: gradually.

a poco piu lento (ä pō′-kō pē′-oo lĕn-tō) It.

With a little more slowness: a little slower.

a poco piu mosso (ä pō′-kō pē′-oo môs′-sō) It.

With a little more motion: a little faster.

a première vue (ă prŭm-yăr vü) Fr.

a prima vista (ä prē′-mä vēs′-tä) It.

At first sight. Equivalent to vom Blatte (Ger.).

a punto (ä poon′-tō) It.

On the instant: punctually; in strict time.

a punto d'arco (ä poon′-tō d'är′-kō) It.

With the point or end of the bow.

a quatre mains (ă kătr măñ) Fr.

For four hands: two persons at the piano or organ.

a quatre seuls (ă kătr sŭl) Fr.

For four solo voices or instruments.

a quatre voix (ă kătr vwä) Fr.

For four voices.

a quattro (ä kwät′-trō) It.

For four voices or instruments: a quartet; often written a 4.

a quattro mani (ä kwät′-trō mä′-nē) It.

For four hands: two persons at the piano or organ.

a quattro parti (ä kwät′-trō pär′-tē) It.

In four parts.

a quattro soli (ä kwät′-trō sō′-lē) It.

For four solo voices or instruments.

a quattro voce (ä kwät′-trō vō′-chē) It.

For four voices.

a rovescio (ä rō-vā′-shō) It.

By reversing; in an opposite direction: answering ascending intervals by descending and vice versa; repeating the subject of a fugue or canon backwards in the answer. Also in a style which admits of reversion, part or all of the composition being written so that it could be sung backwards or so that it could begin with any part. Same as alla or al riverso or rovescio.

A sharp

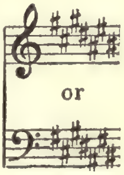
A of the diatonic or natural, major or minor, scale, raised by a semitone by means of a sharp, ♯.

A sharp minor

The minor key with seven sharps in the signature, relative to the key of C sharp major.

a suo arbitrio (ä soo′-ō är-bē′-trĭ-ō) It.

At one's own will. The same as ad libitum.



A sharp minor

a suo bene placito (ä soo′-ō bā′-nĕ plä-chē′-tō) It.

At one's own pleasure. The same as ad libitum.

a suo comodo (ä soo′-ō kō′-mō-dō) It.

At one's own pleasure. The same as ad libitum.

a table sec (ă tăb′l sĕk) Fr.

a table seche (ă tăb′l sĕsh) Fr.

A dry table, French idiom for above. Without instrumental accompaniment; applied to practising vocal exercises unaccompanied.

a tempo (ä tĕm′-pō) It.

In time: the term is used to direct a return to the original time after some deviation. Equivalent to im tact (Ger.). Abbr. **a t., a tem.,** or **a temp.**

a tempo comodo (ä tĕm′-pō kō′-mō-dō) It.

In convenient, easy time: in moderate movement.

a tempo dell' allegro (ä tĕm′-pō dĕl lä-lā′-grō) It.

In quick time.

a tempo di gavotta (ä tĕm′-pō dē gä-vŏt′-tä) It.

In the time used in a gavot: moderately quick.

a tempo giusto (ä tĕm′-pō joos′-tō) It.

In exact or strict time.

a tempo ordinario (ä tōm′-pō ôr-dĭ-nä′-rĭ-ō) It.

In ordinary time: at a moderate speed; common time indicated by $\frac{4}{4}$ or C in which notes are given their ordinary value, in contradistinction to alla breve time, in which a note receives only half its ordinary value. Equivalent to andante; also used like a primo.

a tempo primo (ä tĕm′-pō prē′-mō) It.

Return to the first or original time.

a tempo rubato (ä tĕm′-pō roo-bä′-tō) It.

In stolen time: signifying that one part of a bar or several bars of a movement are accelerated, while the others are retarded that the whole may occupy its usual time. This irregular time is employed to give more expression to music.

à ton basse (ă tôñ bäs) Fr.

In a low tone or voice.

a tre (ä trā) It.

For three: for three voices or instruments, a trio or terzetto. Often written a 3.

a tre corde (ä trā kôr′-dĕ) It.

On or with three strings: in piano music it contradicts a una corda, directing that the soft pedal be released. See also pedals.

à trois (ă trwä) Fr.

For, or in, three: in three voices or parts. Often written à 3.

a una corda (ä oo′-nä kôr′-dä) It.

With or on one string: in piano music a direction for the use of the soft pedal. The piano is arranged with three strings to each note, which are all struck under ordinary conditions, but when the soft pedal is pressed down the hammers strike slantingly instead of straight and hit only one string, thus producing a softer tone.

a vicenda (ä vē-chĕn′-dä) It.

In turn: succession; alternately.

à vide (ă vēd) Fr.

A phrase meaning empty: hence open, as applied to strings vibrating in their entire length.

a vista (ä vēs′-tä) It.

At sight.

a voce sola (ä vō′-chĕ sō′-lä) It.

For one voice alone.

à voix forte (ă vwä fôrt) Fr.

With or in a loud voice or tone.

à volonté (ă vō-lôñ-tā) Fr.

At will: at pleasure.

à vue (ă vü) Fr.

At sight.

ab (äb) Ger. adv.

Off: an expression found in organ music to show where the stop, already indicated, ceases to be used.

ab initio (ăb ĭn-ĭsh′-ĭ-ō) Lat.

From the beginning: an expression, now obsolete, for which da capo has been substituted.

abacus harmonicus (ăb′-ä-kŭs här-mŏn′-ĭ-kŭs) Lat.

An abacus was an ancient counting-board, and was used to divide the intervals of an octave: hence abacus harmonicus is the structure and arrangement of the keys and pedals of an instrument or; a diagram or table of the notes, with their names.

abandon (ă-băñ-dôñ) Fr. n.

Signifies that the passage so marked is to be rendered with abandon, ease, unrestraint, the time being secondary to natural emotion. Frequently used with the preposition avec, with.

abat-voix (ă-bă-vwä) Fr. n.

Literally, that which beats down the voice: a voice reflector; sounding-board.

abbacchiato (äb-bäk-kē-ä′-tō) It. part.

Dejected; humiliated: with a dejected air.

abbadara (äb-bä-dä′-rä) It. v.

Take care: give attention.

abbandonasi (äb-bän-dō-nä′-zē) It. adv.

Unrestrainedly: with natural emotion.

abbandonatamente (äb-bän-dō-nä′-tä-mĕn′-tĕ) It. adv.

Desperately; hopelessly: without regard to time. Same as con abbandono.

abbandone (äb-bän-dō′-nĕ) It.

Indicates that the passage is to be rendered despondingly: with feeling, abandoning one's self to emotion and making the time subservient to the expression.

abbandonevolmente (äb-bän-dō-nĕ-vōl-mĕn′-tĕ) It. adv.

Violently: regardless of time. Synonym of abbandonatamente.

abbandono (äb-bän-dō′-nō) It. n.

Abandoning of time, to suit impassioned expression: usually used with the preposition con, thus being equivalent to the French avec abandon.

abbassamento di mano (äb-bäs′-sä-mĕn′-tō dē mä′-nō) It.

Lowering of the hand. When used to designate the downward movement of the hand in beating time the abbreviation is a. di mano, but in piano music it is abbreviated abb. and shows which hand crosses over in playing. Abbr. abb., a. di mano.

abbassamento di voce (äb-bäs-sä-mĕn′-tō dē vō′-chĕ) It.

Lowering of the voice: by diminution of volume. Abbr. abb., a. di voce.

abbattimento (äb-bät-tĭ-mĕn′-tō) It. n.

The down-beat or lowering of the hand in conducting.

abbellare (äb-bĕl-lä′-rĕ) It. v.

To embellish a simple melody with ornaments. This word is not so much used as abbellire, of which it is a synonym.

abbellimenti (äb-bĕl-lĭ-mĕn′-tē) It. n.

Embellishments; ornaments.

abbellimento (äb-bĕl-lĭ-mĕn′-tō) It. n.

An embellishment; ornament; grace note.

abbellire (äb-bĕl-lē′-rĕ) It. v.

To beautify: adorn with ornaments.

abbellitura (äb-bĕl-lĭ-too′-rä) It. n.

An embellishment. Synonym of abbellimento.

abbelliture (äb-bĕl-lĭ-too-rĕ) It. n.

Ornaments; embellishments.

abbetont (äp′-bā-tōnt) Ger. adj. or adv.

With final accent: in ecclesiastical chanting it is applied to the last form of modulation used in parts sung by the priest or his assistants. Synonym of inbetont (Ger.).

abblasen (äp′-blä-zĕn) Ger. v.

To blow a horn; to flourish a trumpet; sound a retreat.

abbreviamenti (äb - brā - vĭ-ä-mĕn′-tē) It. n.

Abbreviations used in the notation of music. See table of abbreviations.

abbreviare (äb-brā-vĭ-ä′-rĕ) It. v.

To shorten the notation of music by means of abbreviations.

a-b-c-dieren (ä-bā-tsā-dē′-rĕn) Ger. v. and n.

1. To use C D E F G A B C, the letter names of the notes, in singing an exercise, instead of the do, re, mi, fa, sol, la, si, a system called solmization, or any other method of naming the notes. This is a practise common among elementary pupils in Germany.

2. The name of the above method employing the alphabetical system.

Abendglocke (ä-bĕnt-glôk′-ĕ) Ger. n.

Evening bell: curfew.

Abendlied (ä-bĕnt-lēt) Ger. n.

Evening song or hymn.

Abendmusick (ä′-bĕnt-moo-zēk′) Ger. n.

Evening music: a serenade.

Abendständchen(ä′-bĕnt-shtĕnt′-khĕn) Ger. n.

Evening serenade.

abenteuerlich (ä′-bĕn-toĭ-ĕr-lĭkh) Ger. adj.

Literally, adventuresome: hence strange, uncouth. A term applied to unrecognized forms of music.

abfallen (äp′-fäl-lĕn) Ger. v.

To fall off, decrease, deteriorate: applied to a part of the register of a voice or instrument in which the quality or volume of the tone is poorer than in the rest of the compass, as in the low notes of a soprano voice or the high notes of a contralto.

abgebrochene Kadenz (äp′-gĕ-brôkh-ĕn-ĕ kä′-dĕnts) Ger.

Broken off cadence: a term which has replaced cadenza d'inganno. It means that the natural ending of the cadence for which the ear has been prepared by a chord built on the dominant is interrupted. After the chord of the dominant the ear is satisfied only by the chord of the tonic as an ending, and when some other chord comes instead it changes the progression of the harmony and delays and at times avoids the final close. The interrupted cadence has often been used by great musicians from Beethoven to Wagner and is particularly useful in opera, where it serves to join the scenes, making the music seem to flow unbrokenly instead of stopping to begin anew with each scene.

abgehen (äp'-gā-ĕn) Ger. v.
To go off; depart; retire; make an exit; leave the stage.

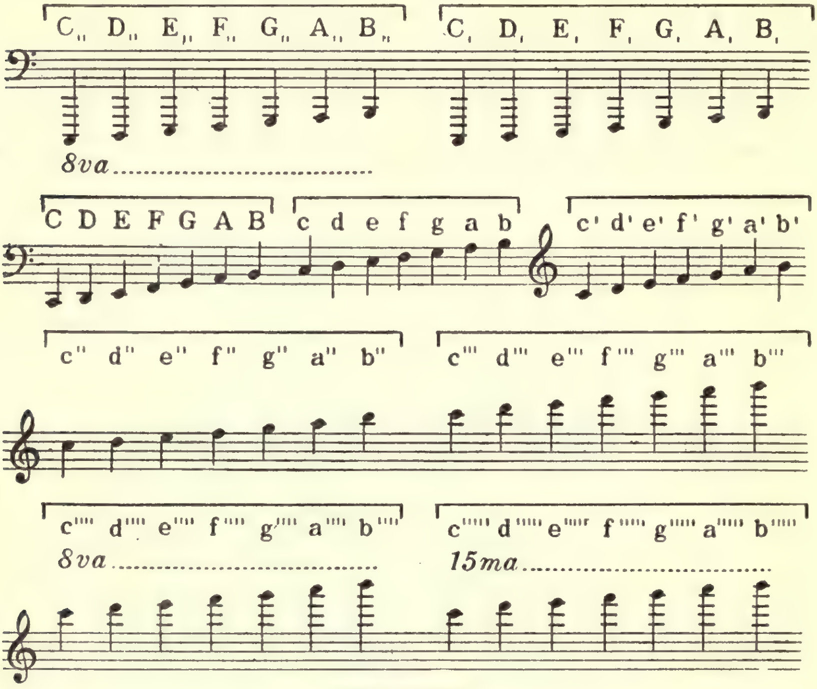
abgestossen (äp'-gĕ-shtōs'-sĕn) Ger. past part.
Struck off; detached: staccato.

the volume. Equivalent to diminuendo.

abréger (ă-brā-zhā) Fr. v.
To abridge; shorten; curtail.

abrégés (ă-brā-zhā) Fr. n.
Abridgments: also the couplers or trackers of an organ.

abreichen (äp'-rī-khĕn) Ger. v.
Literally, to reach down: a violin term, meaning to extend the little finger of the left hand.


C,, D,, E,, F,, G,, A,, B,,
C, D, E, F, G, A, B,
8va
C D E F G A B
c d e f g a b
c' d' e' f' g' a' b'
c'' d'' e'' f'' g'' a'' b''
c''' d''' e''' f''' g''' a''' b'''
c'''' d'''' e'''' f'''' g'''' a'''' b''''
8va
c''''' d''''' e''''' f''''' g''''' a''''' b'''''
15ma

Absolute Pitch

abgleiten (äp'-glī-tĕn) Ger. v.
To glide or slide off: to slide a finger smoothly from the black to the next white key of a piano or organ, so as not to break the tone.

abkürzen (äp'-kür-zĕn) Ger. v.
To shorten; abridge; abbreviate.

Abkürzung (äp'-kür-tsoongk) Ger. n.
A shortening; abridgment; abbreviation.

ablözen (äp'-lā-zĕn) Ger. v.
To exchange: to change fingers quickly in playing on the organ or piano, still sustaining the note.

abnehmend (äp'-nā-mĕnt) Ger. pres. part.
Taking off; decreasing: diminishing

abrupt modulation
A sudden modulation to a key not closely related to the original key. See also related keys.

abruptio (ăb-rŭp'-shĭ-ō) Lat. n.
A breaking off or sudden pause: the stopping abruptly, of a melodic phrase before its close.

Absatz (äp'-zäts) Ger. n.
An interruption or stop: a well-defined passage in music, usually four measures long, like a phrase or cadence.

abschwellen (äp'-shvĕl-lĕn) Ger. v.
To diminish: diminuendo.

absetzen (äp'-zĕt-zĕn) Ger. v.
1. To lift from; to detach: to raise

the finger, in playing the piano, and strike two keys successively, in a style somewhat like staccato.

2. To compose. Synonym of abstossen.

absolute initials

See initials, absolute.

absolute music

Pure music: directly opposed to operatic and program music. This name is given to music which does not attempt to paint or portray anything tangible, but, depending wholly upon itself for its inspiration, is written for the sake of the music itself, and appeals to the intellect only. A large part of the music of the great masters is absolute. In operatic music, which is, perhaps, the most popular of musical entertainment, music is only a part of the whole and is made comprehensive by means of pictures and words. Absolute music controls us wholly by means of unaided power and is therefore considered by many as the highest form of music.

absolute pitch

1. The fixed position of a note with regard to all the other notes in the entire range of musical tones. Every single musical sound can be identified with some note on the entire musical scale, and this identification is called absolute pitch. The ability to fix the absolute pitch of a sound, to name its equivalent note in the scale is by some musicians claimed to be a gift which can not be cultivated. Other musicians consider it more or less a matter of education. The double contra-octave is also represented by triple capitals (CCC), the contra-octave by double capitals (CC). See double letters.

2. Absolute pitch is also used in the sense of fixed pitch, a pitch agreed upon by a competent body of musicians to represent some note by which other notes may be tuned, as A on the second space of the treble clef, having 435 double vibrations per second.

[See illustration (absolute pitch) on opposite page.]

abspielen (äp′-sphēl-ĕn) Ger. v.

To perform, play or finish playing on an instrument.

absteigende Tonarten (äp-stī′-gĕn-dĕ tōn′-är-tĕn) Ger.

Scales or keys that descend in pitch instead of ascending, as is the custom.

abstimmen (äp′-shtĭm-mĕn) Ger. v.

To tune or tune down: to lower the pitch.

abstossen (äp′-shtōs-sĕn) Ger. v.

To thrust, to knock off: hence to play in a short detached style, as staccato. Synonym of absetzen.

abstosszeichen (äp′-shtōs-tsī′-khĕn Ger. n.

Staccato marks.

abstract music

Another name for absolute music. See also absolute music.

Abstrakten (äp-shträk′-tĕn) Ger. n.

The trackers in an organ: narrow slips of pine for transmitting the pulling motion from the keys to the pallets that cover the openings to the pipes.

abstufung (äp′-shtoo-foongk) Ger. n.

Gradation; graduation: the shading of a piece of music either in expression or in volume.

abtonen (äp′-tō-nĕn) Ger. v.

To be out of tune.

abundans (ä-bŭn′-däns) Lat. pres. part.

Abounding; superfluous; augmenting.

Abwechselnd (äp′-vĕkhs-ĕlnt) Ger. pres. part.

Changing form; alternating: the term implies alternate manuals or keyboards in organ playing: antiphonal singing, when applied to a choir; and alternating movements in dance music.

abziehen (äp′-zē-ĕn) Ger. v.

1. To draw off; subtract: hence to take off the worn out strings of an instrument.

2. To slide the finger from a black to a white key in playing the piano or organ. Synonym of abgleiten.

Abzug (äp′-tsookh) Ger. n.

The raising of the fingers from the keys in playing wind instruments, or the lifting of the bow in playing string instruments.

académie spirituelle (ă-kă-dā-mē spē-rē-too-ĕl′) Fr. n.

A sacred concert.

Academy

A term first applied to Plato and his scholars from the name of their meeting-place, a piece of property near Athens, owned by Academus. The word was first brought into connection with music at Vincenza, about 1500, by a group of "Lovers of harmony" who styled themselves the Accademia Filarmonica. The word has since been applied not only to societies for the cultivation of music, and to music schools, but to concert organizations, or very often, especially in Italy, to the concert itself, and also to operatic institutions. Under the name Académie Royale, Perrin and Cambert, in 1669, laid the foundation of the present Paris Opera, which has been known by many different names. But by Académie, the Académie des Beaux Arts, which greatly aids the progress of music in Paris, is usually meant. The first English academy was the Academy of Ancient Music, founded in 1710, closed in 1792. Its members were professors and amateurs, gentlemen and children of the Chapel Royal and St. Paul's Cathedral, interested in the study and practise of ancient music. There was also a Royal Academy for the performance of Italian opera, in London from 1720 to 1728, for which Handel was composer. The present Royal Academy of Music in London, like those in Berlin and other German cities, nearly all of which are state institutions, are music schools.

acathistus (ăk-ă-thĭs′-tŭs) Grk. n.

Song or hymn in praise of the Virgin Mary, anciently sung in the Greek Church of Constantinople on Saturday of the fifth week of Lent, by the whole congregation standing, in gratitude that the city had thrice been saved from barbarians.

accademia (äk-kä-dā-mē′-ä) It. n.

1. An academy: an institution or society, founded by the state or by some private individual to stimulate the progress of science, literature and art, Great numbers of accademie flourished in Italy from the Fifteenth to the Eighteenth Century, almost every town having one such society, and the cities, several. While the accademie usually cultivated many branches of science and art, each generally chose one subject on which to specialize. Many gave their chief attention to music, editing and printing the theoretical works already written, investigating and writing further on the science of music and fostering its practise by giving operatic representation and concerts and by encouraging talent and diseminating knowledge.

The accademie were originally called after their founders, but afterwards were named according to their objects or by some elaborate title, as fancy directed, such as Accademia Degl' Intrepedi, Academy of the

Fearless. The earliest institutions of this kind where music was the main object were those at Bologna and Milan, the former founded in 1482, the latter in 1484. None of the academies was very long lived: the Filharmonici at Bologna, probably the last, was in existence at the close of the Eighteenth Century.

2. The term accademia is also applied to a private concert or musical soirrée.

accarezzevole (äk-kä-rĕt-tsā-vō′-lĕ) It. adj.

Fond; caressing; flattering; bland.

accarezzevolmente (äk-kä-rĕt-tsā-vōl-mĕn′-tĕ) It. adv.

Caressingly; blandly; persuasively.

accelerando (ät-chā-lĕ-rän′-dō) It. pres. part.

Accelerating: quickening the time or rapidity gradually. Synonym of affrettando, and stringendo. Abbr. accel., accelo.

accelerato (ät-chā-lĕ-rä′-tō) It. past. part.

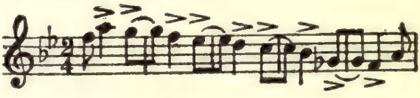
Accelerated: increased in speed; swift.

accent (äk′-sĕnt) Eng. n.

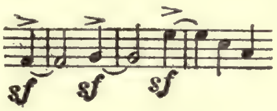
accent (äk′-säñ) Fr. n.

Natural stress or emphasis regularly recurring on certain tones, chords or beats in each measure. This stress, known as regular, metrical, or grammatical accent, is marked by bars crossing the staff. The first note following the bar receives strongest accent, though frequently a secondary accent is used. In the quicker movements of either common, four-four, time or triple, three-four, time there is but one accent to the bar; in slower movements, there are two — the principal or stronger accent on the first note and a secondary or weaker accent on the third.

The rhythmical accent, which emphasizes the musical divisions, phrases, motives and themes, relieves the monotony of the regular recurrence of the time accent.



One very common change from the accent is called syncopation and is caused by tying an ordinarily unaccented note to the following accented note (the crosses in the illustration mark the syncopations). Frequently sf. (sudden force) is added to emphasize this departure from regular stress. Composers use great liberty in the matter of accent, but the change is always indicated by an accent mark ∧ or > or by rf. or rfz. (rinforzando), — (tenuto), ⨪ (marcato), sf. or sfz. (sforzando), or fz. (forzando).



Oratorical accent relates to the correspondence between the accent of the note and the natural accent of the words in vocal music. A failure to make these correspond results in loss of force and expression.

accent, oratorical
See oratorical accent.

accent, primary
See primary accent.

accent, rhythmical
See rhythmical accent.

accented notes
See notes, accented.

accenti (ăt-chĕn′-tē) It. n.
Accents. See accent.

accento (ăt-chĕn′-tō) It. n.
Accent, stress, or emphasis on certain notes. See accent.

accentor
The leading singer or performer in a duet, trio, or quartet, on whom it devolves to keep the accent and time correct. Obsolete.

accentuato (ăt-chĕn-too-ä′-tō) It. adj.
Accentuated: strongly accented.

accentuiren (ăk-tsĕn-too-ē′-rĕn) Ger. v.
To accentuate, accent.

accentus (ăk-sĕn′-tŭs) Lat. n.
A tuning of the voice, intonation; accent. Applied specifically to one division of the Cantus Ecclesiasticus, to the part of the Catholic service read or chanted by the priest or his ministers. To the accentus belong the collects; epistles and gospels, including the melodies to which the Passion is sung in Holy Week; the lections—prophecies and acts of the martyrs; various forms of Intonation, Benediction, and Absolution, in the Liturgy; single verses; exclamations and admonitions of the assistants at the altar; and the prefaces. See also Accentus ecclesiastici.

accentus ecclesiastici (ăk-sĕn′-tŭs ē-klē-zĭ-ăs′-tĭ-sī) Lat.
The melodic formulæ for intoning

the end of a phrase or sentence, corresponding to the inflection of the speaking voice at punctuation marks. There are seven kinds of accentus, as follows, called immutabilis when, at a period in the text, the voice does not change from the monotone, in which it has recited the whole phrase: medus when it falls a third below the reciting-note, sol-mi, at the end of a phrase marked by a colon: gravis when it falls a fifth, sol-do, at a period: acutus when it falls a third and returns to the reciting-note, sol-mi, mi-sol, at a comma: moderatus when it rises a second and returns, sol-la-sol, at a comma: interrogatus when it falls a second and returns, sol-fa, fa-sol, at a question mark: and finalis when it rises a second and falls through each degree to a fourth below the reciting-note, sol-la-sol-fa-mi-re, at the end. There are some variations to these usages, but they are rare. See also Accentus.

accessory notes
Also called auxiliary notes. The eight notes (quavers) not necessary to the harmony. Used in ornaments. They are placed adjoining degrees of the staff above or below their principal note as in a turn, or trill. See also turn or trill.

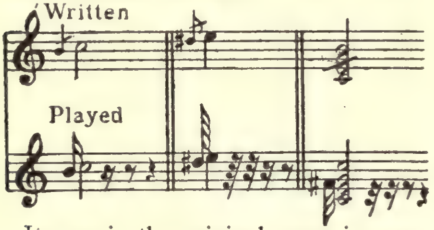
accessory tones
Tones heard faintly like an echo in a higher octave, after the principal tone dies away. See also harmonics.

accessory voices
Accompanying voices.

acciaccare (ăt-chăk-kä′-rĕ) It. v.
To crush; bruise; pound: to strike the chord in a brusque and unexpected way.

acciaccatura (ăt-chăk-kä-too′-rä) It. n.
From the Italian verb which means to crush: this term applied to music means that when the melody note is struck the note a semitone below it should be struck at the same time; as soon as they have been sounded together the lower note is released and the melody note is held for its full time. The acciaccatura is possible only on keyed instruments. It is written as a grace note with a little slanting line through its stem, and the difference between it and the regular grace note is that the grace note is played before the melody note, while the acciaccatura is struck simultaneously with it. When used with a chord this form of ornamentation is

indicated by drawing a little slanting line through the notes forming the chord, just below the note which takes the acciaccatura, thus:



Its use in the original sense is now confined wholly to the organ, where it gives the effect of an accent to a single note or chord; elsewhere it is now employed as a synonym of short appoggiatura.

accidental chords

Chords which contain one or more notes that do not belong to that harmony found in the figuration as opposed to plain choral harmony. They may be caused either by anticipation, one or more of the notes being put before the natural or expected place, or by suspension, the prolonging a tone in one chord into a following chord.

accidental chromatics

Chromatics employed incidentally.

accidental naturals.

Signs called naturals, ♮, placed before notes to counteract the effect of sharps or flats in the course of a composition, restoring the notes so marked to their natural, usual place in the scale.

accidental notes

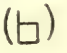
See notes, accidental.

accidental sharp

Where a sharp foreign to the key in which the piece is written is introduced it is written before the note which it affects. Such a sharp is called an accidental, and it affects all the notes of this same name in that bar unless revoked. Some musicians contend that when the last note in a bar is affected by an accidental, and is tied to a note of the same pitch in the next bar, the accidental holds over to that note also; others say that an accidental affects only the notes in the bar in which it occurs.

accidentals

Sharps, double sharps, flats, double flats or naturals, not in the signature but placed before a note to lower or raise or restore it to its proper place in the scale. Accidentals are used in forming the chromatic, enharmonic, and harmonic scales. Formerly they applied to one note only, unless that note was repeated consecutively, but now their influence continues through a measure and is ended by the bar. The signs originated with the round (♭) and square B used during the Middle Ages to distinguish B flat from B natural. These gradually became general signs for depressing and raising notes, square B being written both ♯ and ♮, and round B, ♭, but it was not until the latter part of the Eighteenth Century that the present system of using accidentals became fixed. In early music many of the accidentals were not noted. Formerly the sharps or flats in the signature were also called accidentals. Any doubtful note may be marked by an accidental.



accidenti (ät-chĭ-dĕn′-tē) It. n.

accidents (ăk-sē-däñ) Fr. n.

Accidentals.

accolade (ăk-kô-lăd) Fr. n.

The lines or braces binding together the various staves of music to show the parts that move together.

accompagnato (äk-kôm-pän-yä-tō) It. adj.

Accompanied: a term used to signify a constant accompaniment to a recitative in contradistinction to a recitative secco, where only chords are struck.

accompanied madrigal

See madrigal, accompanied.

accompanied recitative

A recitative with a more elaborate accompaniment than the few chords in the bass which were originally used. Alessandro is credited with the invention of this kind of recitative, which has grown in importance with the growth of the orchestra. The later operatic composers make great use of rich orchestral accompaniments essential to the plot in describing characters and emotions. The accompanied recitative is well adapted to very dramatic moments in the action.

accompaniment

The separate but accessory part or parts which are added to or attend the principal part or parts of a musical composition. The purpose is to support the principal parts, or by producing effects otherwise unattainable, to enhance the general impression. The accompaniment should be independent, but should always be subservient to the chief part so as not to obscure it but to make it appear to the best advantage. One instrument or several or a chorus of voices may carry the accompaniment. Abbr. acc., accom., accomp.

accompaniment ad libitum (ăd lĭb-ĭ-tŭm) Lat.

An accompaniment which adds to the effect of the piece, but may be omitted if desired. Abbr. accom. ad lib.

accompaniment obbligato (ôb-blĭ-gä'-tō) It.

A necessary accompaniment attending the voices or instruments bearing the principal part or parts of a musical composition. Sometimes given the importance of a solo part. Abbr. accom. oblto.

accompaniment of the scale

The series of chords which begin on the successive notes of the ascending or descending scale.

accoppiato (äk-kôp-pĭ-ä'-tō) It. adj.

Coupled; tied: joined by a brace.

accord a l'ouvert (ăk-kôr-dă-loo-vĕr) Fr.

A chord played on the open strings of a violin, guitar or other stringed instrument, the strings in their natural or unstopped position not being pressed against the neck of the instrument with the fingers. Also the accordatura, or notes to which the open strings are tuned.

accordamento (äk-kôr-dä-mĕn'-tō) It.

accordanza (äk-kôr-dän'-tsä) It.

Accord: agreement in sound; consonance; harmony.

accordare (äk-kôr-dä'-rĕ) It. v.

To tune: to be in tune. Equivalent of accorder (Fr.) and accordiren (Ger.).

accordatoio (äk-kôr-dä-tō'-yō) It. n.

A tuning hammer or key.

accordatore (äk-kôr-dä-tō'-rĕ) It. n.

Tuner: one who tunes instruments.

accordatura (äk-kôr-dä-too'-rä) It. n.

Accord; consonance: harmony of parts. Also the notes to which the strings of a string instrument are tuned. Equivalent of accord (Fr.).

accorder (ăk-kôr-dā) Fr. v.

To adjust: to tune an instrument. Equivalent of accordare (It.) and accordiren (Ger.).

accordeur (ăk-kôr-dŭr') Fr. n.

1. A tuner: one who tunes instruments.

2. The monochord.

3. An instrument with twelve steel tuning-forks on a sounding-board, which gives the twelve tones of the perfectly tempered scale. Equivalent of accordatore (It.).

according

Being in tune, harmonious: a concordant blending of parts.

accordion

A simple wind instrument of limited capacity invented by Damian of Vienna in 1829. It is oblong in shape and consists of a small pair of hand bellows of varying number of folds which can be drawn out or pushed together at will. The bellows is closed at either end by a keyboard, that for the right hand containing four keys, each of which act on two reeds and give a compass of a diatonic scale of one octave, and that for the left containing two keys that give harmonic bass tones, usually on the tonic and dominant. These keys open valves admitting air from the bellows to metal reeds in two sets, one set sounding when the bellows is closing, the other when it is opening. Only one octave can be played, and that imperfectly, so the instrument is little more than a toy. The concertina is a higher development of the accordion and is capable of producing a wider range of tone. For further discussion see concertina.

The accordion is the same as German concertina.

accordiren (äk-kôr-dē'-rĕn) Ger.

To tune. Equivalent to accordare (It.), accorder (Fr.).

accordo (äk-kôr'-dō) It. n.

Literally, accord.

1. A chord, concord, consonance.

2. An old Italian double bass instrument with twelve or fifteen strings, sometimes as many as twenty-four. It was played with a bow in such a manner as to cause several strings to vibrate simultaneously. Another name was archiviola da lira.

accordo consono (äk-kôr-dō kôn-sō-nō) It.

A consonance: concord.

accordo dissono (äk-kôr-dō dĭs'-sō-nō) It.

A dissonance: discord.

accordoir (ăk-kôr-dwär) Fr. n.

An instrument used in tuning: a tuning key, hammer, cone, or horn. Equivalent to accordatoio.

accoupler (ăk-koo-plā) Fr. v.

To couple; that is, to draw the coupler, a mechanical contrivance by which the keys of one keyboard are so connected with the corresponding keys of another that when the former are depressed the latter are also depressed, and thus both can be played by a single motion. The term is used in organ music, especially in the imperative, accouplez, meaning (You), draw the coupler.

accrescendo (äk-krĕs-shān'-dō) It. pres. part.

Increasing in power. Same as crescendo. Abbr. accres.

accrescere (äk-krĕs-shā'-rĕ) It. v.

To increase: to augment the sound. Synonym of crescere.

accrescimente (äk-krĕs-shē-mĕn'-tĕ) It. n.

An increase or growth.

1. Applied to a fugue it means prolonging the fugue by increasing the time value of the notes.

2. It occurs also in the Italian phrase, " punto d'accressimento," abbreviated to "punto d'accr.," which means the dot placed after a note to increase its value; it is called in English the dot of prolongation. Abbr. accres.

accresciuto (äk-krĕs-shoo'-tō) It. past part.

Increased, augmented: applied to intervals. An interval is said to be increased or augmented when by means of a sharp, flat, or natural, a half tone is added which makes it greater than a major interval.

acht (äkht) Ger. adj.

Eight.

Achtachteltakt (äkht - äkh' - tĕl - täkt) Ger. n.

Eight-eight time.

Achtel (äkh'-tĕl) Ger. n.

Achtelnote (äkhtl'-nō-tĕ) Ger. n.

An eighth note or quaver.

Achtelpause (äkhtl'-pow'-zä) Ger. n.

Eighth or quaver rest.

achtfüssig (äkht'-füs-sĭkh) Ger. adj.

Eight-footed: in reference to an organ pipe, one which is eight feet long and can produce a tone two octaves below middle C. Of organ stops, those whose lowest tone is two octaves below middle C.

achtstimmig (äkht'-shtĭm-mĭkh) Ger. adj.

Designed for eight voices or instruments.

acocotl Mex. n.

A Mexican plant from whose stalk an aboriginal wind instrument of the same name was made. It consisted of a thin tube from eight to ten feet long, the performer playing upon it by inhaling the air through it. It is sometimes called clarin.

acoustic color

The quality or timber of a tone.

acoustics

The science of sound, comprising the study of its cause, nature and phenomena, and its transmission through air or other media. Musical acoustics distinguishes between musical sounds and noises. The first are the result of groups of regular vibrations, while noises are the result of irregular and fluctuating vibrations.

Sound waves travel slower than any other waves which affect the senses, for, while the slowest light waves have a speed of four hundred and eighty-three trillions of vibrations per second, the approximate rate of audible sound waves is from sixteen to thirty-six thousand five hundred vibrations per second, though physicists differ. A familiar example of the difference in speed between light and sound waves is experienced when we see lightning and must wait some seconds for the peal of thunder to reach our ears, though both are caused by the same phenomenon.

The manner in which sound waves are divided to produce musical sounds differs with individuals and with races. For instance, the Chinese music, which is really music, since the vibrations occur in periodic groups, seems mere noise to our ears, accustomed as they are to a different division or grouping. This distinction between music and noise is a difficult one to make. A combination of sounds, each in itself musical, may result in noise. Any sound so complex that the ear can not resolve it into its component parts we call a noise. And in this connection the value of ear training becomes apparent. The ear trained in distinguishing sound may perceive music in that which an untrained ear would characterize as noise.

Sound is produced by the vibration of an elastic body. In the production of musical sounds that body is usually wood, metal, membrane, a string, or a column of air. The greater the elasticity of the vibrating body the greater will be the regularity of the groups of vibrations, and consequently more exact tones will be produced.

The vibration of strings is easiest to study. If a string is pulled to one side it will not only return to its original position, but will spring as far in the opposite direction as it was pulled from the first position. This double motion is a vibration and will continue until the force of movement is spent. It is the vibration of the individual particles composing it which causes the string to vibrate, and therefore vibration may be defined as the moving backward and forward of the particles composing an elastic body. The distance between the extreme points reached by a particle is called the amplitude of vibration, and upon this factor depends the degree of loudness of a sound. The tighter a string is stretched the greater will be the number of its vibrations per second and the higher the pitch of the resulting tone. The shorter, finer and lighter a string is also increases the vibrations and consequent height of tone. The lowest musical tone, proper, contains forty-one and one-fourth vibrations per second. Higher tones have a more forceful effect upon the ear than lower ones and can be heard at a greater distance.

The reason that the same tone when struck on different instruments has different qualities is because of the accompanying vibrations, or partial tones, produced by the instrument upon which the tone is struck. The mere vibration of a piano or violin string produces very little sound. This must be strengthened by some such means as the sounding-board in the piano, or the sounding-post in the violin, which conveys the vibrations from the strings to the back of the instrument.

The air, vibrating with sound waves, strikes upon the delicate tympanic membrane of the ear, causing it to vibrate and thus to irritate the auditory nerves which analyze every sound entering the ear into its component parts; and in this way are conveyed to the brain the various characters of the complex sounds about us.

In the vibration of a column of air in a pipe, the use of the pipe itself is to imprison the air and by its length and bore modify the sound. The longer the pipe the lower the sound. The column of air is made to vibrate by the motion of some vibrating object placed at the open end of the tube.

Sound waves travel by communicated motion. The different particles of which the air is composed do not change their positions materially, but simply pass on in turn a motion which has been conveyed to them by other particles. As air becomes warmer it is more elastic and will allow sound waves to travel faster. Sound travels faster in water than in air because water is more elastic.

Although much study has been given to the acoustic properties of buildings architects are still confused on this subject, so slight are the causes which will produce sound effects. Even hangings or small irregularities will cause a great difference in the acoustics of a hall.

act

One of the main divisions of a drama or opera, which although complete in itself has its part in the development of the whole. Even in the early Greek plays the division was made by the appearance of the chorus, although no name was used. The Roman plays were divided into acts, five being the proper number according to Horace. There is no set number of acts into which a drama or opera must be divided, but as a rule the grande opéra is in five acts, the opéra comique and the opéra bouffa in three or one, while the Italian and German operas have different numbers, three being most common. The word, act, was also applied to the divisions of an oratorio, and the parts of a concert or musical entertainment. Equivalent to acte (Fr.), akt (Ger.), atto (It.).

act-tune

Instrumental music performed between the acts of a play. These act-tunes during the latter part of the Seventeenth and the early part of the Eighteenth Century were especially composed for the play which they accompanied, together with "first and second music" played previous to the overture. Later the works of the noted composers took the place of the special act-tunes and now usually the popular music of the day is played.

acte de cadence (ăkt-dŭ-kă-däñs) Fr.

Act of making a close: applied to a movement or progression in one part, particularly in the bass, which forces the other parts to join in making a close, or in avoiding one at the end of a passage. The two chords which introduce the final accent.

actinophone
An instrument in which a sound is produced by the successive expansions and contractions of a body under the action of a rapidly intermittent ray of concentrated sunlight. The alternating action of the ray of light produces vibrations in the body which are transmitted, by means of a telephonic attachment, to the air, where they become sound waves.

action
The mechanism of an organ, piano or similar instrument through which the player is able to produce sound. In the keyboard instruments the pressure of the finger, and in the organ of the foot also, causes this mechanism to act upon the strings, reeds or metal tongues so that the sound is produced. In the action of the harp the pedals change the tension of the strings, thus allowing of chromatic modulations. Equivalent to mecanica (It.), mécanique (Fr.), mechanismus or mechanik (Ger.)

action, grand
See grand action.

action, key
See key action.

action, pianoforte
See pianoforte action.

action, pneumatic
See pneumatic action.

acustica (ä-koos′-tĭ-kä) It.
Acoustics.

acustisch (ä-koos′-tĭsh) Ger. adj.
Acoustic or acoustical.

acuta (ä-koo′-tä) It. adj. and n.
Sharp, shrill.

1. The name of an organ stop of higher than ordinary mixture, which produces a shrill sound.

2. The name of an accent applied to certain letters in the Greek notation; expressed M′.

acutæ claves (ä-kū′-tē klā′-vēs) Lat.
Literally, acute keys. The intervals, keys or sounds between a, and the fifth line of the bass clef and a′. or according to some authorities g′. of the G clef. Also called acuta loca acutæ voces.

acute
High in pitch; shrill or sharp in tone: opposed to grave, yet both are relative terms. It is equivalent to acuto (It.), aigu (Fr.), hoch or scarf (Ger.)

acutezza (ä-koo-tĕt′-tsä) It. n.
Acuteness: sharpness of pitch.

acutus (ä-kū-tŭs) Lat. adj. or n.
Sharp, acute: one of the seven accents of the Catholic ritual chant. It implied the falling of the voice a third and its return again to the recitation note. Expressed musically it would be sol, mi, mi, sol.

ad captandum (ăd kăp-tăn′-dŭm) Lat.
With zeal: brilliantly, takingly.

ad libitum (ăd lĭb′-ĭ-tŭm) Lat.
At pleasure: in a passage so marked the time and expression is left for the performer to use as he chooses. An accompaniment, part or cadence so marked may be used or omitted at discretion, or at the point so marked in a concerto, a cadence may be introduced. Equivalent to a bene placito (It.). Abbr. ad lib., ad libit., ad l.

ad longam (ăd lŏn′-găm) Lat.
In long notes: a term applied to early church music, written in notes of equal duration, and, usually, the longest known time. The note itself was called a longa.

ad vivendum (ăd vī-ĕn′-dŭm) Lat.
See vivendum, ad.

adagio (ä-dä′-jō) It. adv. and n.

1. adv. Slowly, leisurely: a time indication indicating a movement quicker than largo and slower than andante.

2. n. The name of a piece of music either an independent composition or one of the movements of a symphony or sonata. When thus used it not only shows that the music is very slow time but that it is to be played with much expression. Abbr. adgo, ado.

adagio assai (ä-dä′-jō äs-sä′-ē) It.
Very slowly.

adagio cantabile (ä-dä′-jō kän-tä′-bĭ-lĕ) It.
Slowly and in a singing tone.

adagio con gravita (ä-dä′-jō kōn grä-vĭ-tä′) It.
Slowly and with gravity, dignity.

adagio di molto (ä-dä′-jō dē mōl′-tō) It.
Very slowly.

adagio non troppo (ä-dä′-jō nōn trôp′-pō) It.
Slowly, but not too much so.

adagio patetico (ä-dä′-jō pä-tä′-tĭ-kō) It.
Slowly and pathetically.

adagio pesante (ä-dä′-jō pā-sän′-tĕ) It.
Slowly and gravely, heavily.

adagio poi allegro (ä-dä'-jō pō'-ē äl-lā'-grō) It.

Slowly, then quickly.

adagio quasi una fantasia (ä-dä'-jō kwä'-sē oo'-nä fän-tä-zē'-ä) It.

An adagio almost in the style of or like a fantasia.

adagio religioso (ä-dä'-jō rā-lē-jō'-sō) It.

Slowly and in a devout manner.

adagio sostenuto (ä-dä'-jō sōs-tĕ-noo'-tō) It.

Slowly with sustained tone.

adagissimo (ä-dä-jĭs'-sĭ-mō)

Superlative of adagio: extremely slowly. A term seldom used.

adattare (ä-dät-tä'-rĕ) It. v.

To adapt.

adattazione (ä-dät-tā-tsĭ-ō'-nĕ) It. n.

Adaptation. Little used.

added lines

Leger lines: the short lines placed above or below the staff to accommodate notes too high or too low to be placed on or within the staff. The lines are only as long as the notes, and there are seldom more than five used, notes in the octave higher or lower than that being indicated by 8va ∿∿∿∿

added notes

See notes, added.

added sixth

A name given by some authorities to a certain combination of sounds which creates a dissonance and which apparently is a chord of three notes, founded on the fourth degree of the scale, with the addition of a fourth note an interval of a sixth above the bass note of the chord; hence, added sixth.

additato (äd-dĭ-tä'-tō) It. adj.

Pointed out, indicated; fingered: having signs to show which fingers to use in certain places.

additional accompaniments

Accompaniments added to those written by the composer of the piece. Such accompaniments are necessary on account of the custom prevailing in the time of Bach, Handel and the old masters, of writing a bass, in which the accompanying chords were suggested by figures filled out by the performers, but which became unintelligible after the figured bass ceased to be studied, and also because of the great change which has taken place in the make up of the orchestra. Our modern orchestras have instruments not invented at the time when much of the best music was written, and lack other instruments which were then used but are now obsolete, hence the incomplete score must be filled out, new instruments substituted for the old ones, and parts changed or added, to preserve the tone produced by the original proportion of string, wind, and other instruments, in the old orchestra. The process sometimes necessitates the rewriting of almost the entire score. The method of writing these additional accompaniments can not be confined to rules, but that one succeeds best who follows closest the ideas of the composer, and who does not alter the original score without good reason.

additional keys

Keys added, which enlarge the compass of an instrument. In the piano those above high F (F''') and below double F (F,).

addolorato (äd-dō-lō-rä'-tō) It. adj.

Afflicted: with sad, sorrowful expression.

addottrinante (äd-dōt-trē-nän'-tĕ) It. n.

A teacher; lecturer; professor.

adiaphon

Incapable of getting out of tune. A keyboard instrument invented by Fisher and Fritzsch of Leipsic about 1882. It had a scale of steel tuning-forks instead of strings and has recently been improved by the addition of a sympathetic fork an octave higher for each tone. Its tone is æthereal but somewhat empty in quality. This is a later development of the adiaphonon.

adiaphonon

A keyboard instrument invented by Schuster of Vienna in 1819. It is similar to the piano but has metal rods instead of strings. It is said to keep in tune always.

adirato (ä-dĭ-rä'-tō) It. adj.

Angry; wrathful.

adjunct notes

Auxiliary notes: notes not necessary to the harmony, and which receive no accent.

Adjuvant

1. A helper, a deputy-master of the choristers and assistant organist.

2. A parish association for vocal or instrumental music.

adler (äd'-lĕr) Ger.

Literally, eagle; aquiline; eagle-speed. The name of an organ stop. Now obsolete.

adornamenti (ä-dôr-nä-mĕn′-tĕ) It. n. plu.

Ornaments, embellishments.

adornamento (ä-dôr-nä-mĕn′-tō) It. n.

An ornament: grace note.

adornatamente (ä-dôr-nä-tä-mĕn′-tĕ) It. adv.

Elegantly: with grace.

adoucir (ă-doo-sēr′) Fr. v.

To soften; to sweeten, or to become sweet.

adquista (ăd-kwĭs′-tä′) Lat. past part.

Acquired; adopted: the added note at the bottom of the Greek scale, called proslambanomenos. Equivalent to A in the bass.

adsumta (ăd-sŭm′-tä) Lat. past part.

Synonym of adquista.

adulatoriamente (ä-doo-lä-tō-rĭ-ä-mĕn′-tĕ) It. adv.

Flatteringly: in a caressing, insinuating manner. Synonym of accarezzevolmente.

ædophone

A musical instrument invented in the Eighteenth Century.

æolharmonica

A kind of seraphine: the seraphine was an early development of the harmonium and was invented by John Green in 1833. Its sounds were produced by thin strips of wood or metal made to vibrate by a current of air. Its tone was coarse and unpleasant and it was superseded by the harmonium.

Æolian

1. A term applied to one of the early Greek modes, also called the hypodorian mode. It had the following form:

a—g—f‿e—d—c—B—A.

—indicates a whole step; ‿ a half step; ⏞ connects the notes forming a tetrachord, i. e., a group of four tones; + marks the diazeuxis, or tone, separating the tetrachords.

2. Descriptive of the Greek transposition scale, formed from five tetrachords, beginning on F, and embracing two octaves, was also called æolian.

3. In medieval church music a term applied to the fifth authentic mode, i. e., the fifth of those modes which began on the final or key note. This mode extended from a, A on the fifth line of the bass staff to a′ an octave above. See also Greek modes and music, and church mode.

Æolian harp

Takes its name from Æolus, the Greek god of wind. Its inventor is unknown, some authorities attributing it to an Englishman named Pope, others, to a German named Kircher, about 1670. It is on the same principal as the monocorde, a single string stretched on two bridges over a sounding-board. It consists of a long, narrow box of thin, even-grained pine, about three feet long, five inches wide and three inches deep, and having a circle of small holes drilled in the center of the upper side. Its ends are of beechwood for the insertion of the pegs by which the strings are held or tuned. At either end is a bridge of hard wood about three-fourths of an inch high, over which pass from half a dozen to a dozen strings of gut, or sometimes silk. These are tuned in unison at rather low tension. The instrument is played by being put in a window or other place where a current of air strikes it obliquely and sets the strings in motion so that they produce the greatest variety of tone, increasing or decreasing in power according to the force of the wind. The sound has been likened to the effect of hearing at a distance the full orchestra minus the percussion instruments, but other writers have denied its likeness to any sound produced by human voice or instruments. There is a tradition to the effect that in the Tenth Century St. Dunstan was accused of witchcraft because he hung his harp where the wind vibrated the strings, and that this was the germ of the Æolian harp, but the first authoritative invention we have is not until about 1670.

Æolian harp is the same as the æolian lyre, and the Æolsharfe.

Æolian lyre

The same as Æolian harp.

Æolian piano

An obsolete keyboard wind instrument invented by Schortmann of Buttelstedt in 1825. It was like a piano but had wooden reeds or bars instead of strings or metal reeds, and these when struck by the hammers produced a soft and sweet tone of peculiar quality.

Æolian pianoforte

A piano with reed attachment invented and manufactured by T. Gilbert and Company of Boston, about 1850. This instrument was like the small square piano then manufactured and had a set of free reeds, or thin strips of metal, set in vibration by a current of air from a bellows of the pressure variety operated by a pedal at the right of the regular piano pedals. This reed part was added to give the piano a sustaining power which it did not then possess, and in parts where the notes were held produced a good effect. The instrument has gone out of use owing to the impossibility of keeping the strings in tune with the reeds.

æolina

A small and simple instrument, probably the germ of the accordion and concertina, was invented by Messrs. Wheatstone about 1829. It consisted of a graduated series of free reeds, that is, thin pieces of metal fixed into a metal plate at one end and set in motion by being blown by the mouth like a mouth organ. Each reed was furnished with a separate aperture in the metal plate for supplying wind, and simple melodies could be played by moving the instrument backward and forward before the mouth.

æolodion (also **æolodicon)**

A keyboard instrument embodying the principle of the æolina and the direct forerunner of the harmonium. Most authorities attribute this invention to J. T. Eschenbach of Hamburg who is said to have first made the æolodion in 1800. The tone is produced by steel springs or a graduated series of thin metal plates set in motion by a current of air supplied by bellows, or according to some authorities, struck by hammers set in motion by the keyboard. It had a compass of six octaves and its tone was similar to that of the harmonium or cabinet organ, which followed it. Equivalent to the German, Windharmonika. Obsolete.

æolomelodicon

An instrument invented by Professor Hoffmann of Warsaw in 1825 and constructed by Brunner of that city. Like the æolodicon, it was a wind instrument played with a keyboard, but it differed from it in that brass tubes were placed above the reeds, as in the reed stops of an organ, thus greatly increasing the tone of the instrument. It was probably intended as a substitute for the organ in small churches, especially in the accompaniment of chorals, whence it is also called choraleon.

æolopantalon

An instrument invented by Dlugosz at Warsaw, about 1830. A piano was attached to a wind instrument called an æolomelodicon, played by a keyboard and having brass tubes fixed over the reeds to increase the tone. The instrument was so arranged that the player could use either piano or æolomelodicon, or both together.

Æolsklavier (ā'-ōls-klä-fēr)

The same as Æolian piano.

æotana (ē-ō-tā'-nä) Grk. n.

A very small wind instrument made of seven short reeds or thin strips of metal fastened in a frame and played upon by the breath of the player. Perhaps the forerunner of the modern jew's-harp.

Aequal (ä-kwäl') Ger. n.

A German word derived from the Latin, meaning "8-ft." The term is generally applied to organ stops and signifies all those usually designated as eight feet. This indicates that eight feet is the length of the longest pipe in the stop, hence the one having the lowest pitch. Its length gives it a pitch of two octaves below middle C and the other pipes of the stop gradually ascend in pitch through the compass of the keyboard nearly five octaves. Stops of this pitch are the principal or foundation stops of the organ and the others are tuned from them.

æquivagans (ē-kwĭ-vā'-găns) Lat. adj.

Literally, wandering equally: hence applied to passages in which all the parts deviate from the natural order at the same time, as when in all the parts, simultaneously, a naturally unaccented syllable receives the accent instead of the accented syllable to which it is tied following it. Simultaneous syncopation.

ære recurvo (ē'-rē rē-kŭr'-vō) Lat.

A Roman horn resembling the trumpet. The same as bucina.

ærophon

A French reed instrument of the melodion class, that is, one having free vibrating reeds or thin strips of wood or metal fastened at the end and set in motion by currents of air from bellows. The reeds had no tubes over them.

æsthetics

See esthetics.

affabile (ăf-fä'-bĭ-lĕ) It. adj.

Affable: kindly, pleasing, gently and sweetly in style of rendering music.

affabilita (ăf-fä-bē-lĭ-tä′) It. **n.**
Affability: cordiality in style.

affabilmente (ăf-fä-bĭl-mĕn′-tĕ) It. adv.
Affably: in a kindly, pleasing manner.

affanato (ăf-fä-nä′-tō) It. adj.

affannato (ăf-făn-nä′-tō) It. adj.
Literally, stifled: grieved, distressed, anxious, sad.

affannosamente (ăf-făn-nō-sä-mĕn′-tĕ) It. adv.
In a distressed manner: restlessly, anxiously.

affannoso (ăf-făn-nō′-sō) It. adj.
Grievious, anxious, mournful, sad. Applied to expression in rendering music.

affectirt (ăf-fĕk-tērt′) Ger. part.
Affected: with affection.

affectueux (ăf-fĕk-tŭ-ŭ′) Fr. adj.
Affectionate: warm-hearted.

affektvoll (ăf-fĕkt′-fôl) Ger. adj.
Similar to mit affect, passionate, with passion, fervor.

affettatamente (ăf-fĕt-tä-tä-mĕn′-tĕ) It. adv.
Very affectedly.

affettato (ăf-fĕt-ä′-tō) It. adj.
Affected, unreal.

affettazione (ăf-fĕt-tä-tsĭ-ō′-nĕ) It. **n.**
Affectation: artificiality of style.

affettivo (ăf-fĕt-tē′-vō) It. n.
Affecting; touching; pathetic.

affetto (ăf-fĕt′-tō) It. adj.
Affected; touched; affection; tenderness; warmth, emotion.

affettuosamente (ăf-fĕt-too-ō-sä-mĕn′-tĕ) It. adv.
Affectionately; tenderly; with feeling. Similar to con affetto or con affezione.

affettuosissimo (ăf-fĕt-too-ō-sĭs′-sĭ-mō) It. adj.
Very affectionate; with great pathos; with tenderest expression.

affettuoso (ăf-fĕt-too-ō′-sō) It. adj.
Affectionate; tender. Often used with con (with). It is usually employed to indicate soft and delicate expression but occasionally is used as a direction for a time slower than andante, but not so slow as adagio. Abbr. affett., affetto.

affinité (ăf-fē-nē-tā) Fr. n.

affinity Eng. n.
Connection; agreement; relation. Applied to chords which allow of an easy progression from one to another.

affiocamento (ăf-fē-ō-kä-mĕn′-tō) It. n.
Hoarseness.

affiocato (ăf-fē-ō-kä′-tō) It. adj.
Hoarse.

afflitto (ăf-flēt′-tō) It. past part.
Cast down: sorrowful, melancholy.

afflizione (ăf-flē-tsĭ-ō′-nĕ) It. n.
Affliction: sorrowfully, in an afflicted manner. Usually used with con (with).

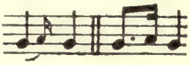
affrettando (ăf-frĕt-tän′-dō) It. pres. part.
Hurrying: hastening the time, implying some excitement. Abbr. affret., affretto.

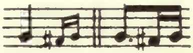
affrettato (ăf-frĕt-tä′-tō) It. past part.
Hurried. Similar to piu mosso (more motion).

affrettoso (ăf-frĕt-tō′-sō) It. adj.
Hurried; hasty; quick.

afinar (ä-fē-när′) Spa. v.
To tune musical instruments.

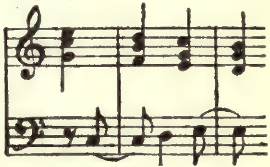
after-beat
An ornament consisting of one or two short notes, called after-notes, following the principal note from which they take their time. The double after-beat, consists of two after-notes. It is often used at the end of a trill. Equivalent to Nachschlag (Ger.).





after-note
A grace note placed after a note, in an unaccented part of the measure, and deriving its time from that note, which is consequently shortened. See also after-beat.

after-striking
The appearance of part of a chord in the bass after the part in the treble has been played.



agevole (ä-jä′-vō-lĕ) It. adj.
Easy; light.

agevolezza (ä-jä-vō-lĕt′-tsä) It. n.
Facility; ease: often used with con (with), signifying a light and easy manner of performance.

agevolmente (ä-jä-vōl-mĕn′-tĕ) It. adv.
Easily; readily.

aggiustamente (äd-joos-tä-mĕn′-tĕ) It. adv.
Literally, rightly; properly: hence in correct or strict time.

aggiustamento (äd-joos′-tä-mĕn′-tō) It. n.
Adjustment, agreement.

aggiustare (äd-joos-tä′-rĕ) It. v.
To adjust, set right, arrange, or adapt.

aggiustato (äd-joos-tä′-tō) It. past part.
Adjusted; arranged; adapted.

aggradevole (äg-grä-dā′-vō-lä) It. adj.
Agreeable, pleasing.

aggrappando (äg-grä-pän′-dō) It. pres. part.
Grappling; hooking: hitching of the pedal of a harp into its groove in the pedestal, thus raising the pitch.

aggraver la fugue (ăg-grä-vā lä füg) Fr.
To augment the subject of a fugue.

agilita (ä-jē-lĭ-tä′) It. n.
Agility; nimbleness: quickness combined with skill.

agilité (ă-zhē-lē-tā) Fr. n.
Agility, sprightliness.

agilmente (ä-jēl-mĕn′tĕ) It. adv.
Agilely; nimbly, lightly.

agitamente (ä-jĭ-tä-mĕn′-tĕ) It. adv.
Perturbedly: with agitation.

agitamento (ä-jĭ-tä-mĕn′tō) It. n.
Action; agitation; perturbation. Same as agitazione.

agitato (ä-jĭ-tä-tō) It. past part.
Agitated; perturbed: indicates a hurried and broken style of performance. Abbr. agit., ago.

agitata presto (ä-jĭ-tä′-tä prā′-tō) It.
agitato allegro (ä-jĭ-tä′-tō äl-lā′-grō) It.
Quickly and in a perturbed manner. An allegro which is disturbed and unsteady.

agitato un poco (ä-jĭ-tä′-tō oon pō′-kō) It.
A little, slightly agitated.

agité (ă-zhē-tā′) Fr. past part.
Agitated.

agl' or agli (äl′-yē) It.
To the, at the, in style of. Combination of the preposition a and the article gli, used before masculine plural words beginning with a vowel. It becomes agl' before i. Singular allo.

Agnus Dei (ăg-nŭs dē′-ĭ, or äg′-noos dā′-ē) Lat.
Lamb of God. These are the opening words of the last main division of the high mass in the Roman Catholic Church. The Agnus Dei is sung just before the communion. The simple words "Agnus Dei, qui tollis peccata mundi, miserere nobis ' (Lamb of God, who takest away sins of the world, have mercy upon us) are repeated once unchanged and again a third time substituting "dona nobis pacem" (grant us peace) for "miserere nobis."

The formula is of scriptural origin and is directly connected in substance with the "Gloria in excelsis," ancient chant. The declaration of John the Baptist, "Ecce Agnus Dei, ecce qui tollit peccatum mundi," (Behold the Lamb of God, who takest away the sin of the world—John I, 29) is completed by the cry of the two blind men "Miserere nostri, fili David"—Matt. IX, 29 (Have mercy upon us, Son of David). The present distinct form was introduced into the mass service by Pope Sergius I. in the Seventh Century.

The musical setting of the Agnus Dei was originally plain-song and in the Vatican "Kyriale" we find twenty forms, all simple but of varying grades. There are eighteen syllables of text in each invocation and these are variously set to a chant form of from nineteen to sixty-one notes. All the compositions of the medieval differ from those of the modern masters in not giving a separate setting to the "Dona nobis pacem," to which the later composers assign an entirely different movement from that given to the first two. In Bach's Mass in B minor, the first two invocations form alto solos, and the Dona is a four part fugue. In Beethoven's Mass in D the first two are adagio, slow, and the Dona distinctly alters the tempo to allegretto vivace, fast and lively. In Haydn's first mass the "Angus Dei qui" is accompanied by stringed instruments only, while the "Dona" calls for trumpets, flutes, strings, etc. So also in masses of Mozart, Schubert, etc. Gounod alone offers an exception. His treatment observes a symmetry in the setting of the three divisions and adheres closely to the original plain-song form.

agoge rhythmica (ä-gō′-ghĕ rĭth-mĭ-kä) Grk.
Literally, rhythmical movement: hence the rhythmical order or succession of notes; time.

Agogik (ä-gō′-ghĭk) Ger. n. from Grk.
The theory of modifying the time in which a piece is written to enchance the musical expression. Equivalent to the Italian tempo rubato.

agogisher accent

Rythmical accent. An expression mark (Λ) placed over a note to show that it is to be held a little longer than its strict time value, to mark the accent in cases where the rhythm does not coincide with the time.

agraffe (ă-grăf) Fr. n.

Literally, a clasp: a metal support preventing the vibration of that part of a piano string which is between the hitch pin and the bridge.

agrémens (ă-grá-mäñ) Fr. n.

agréments (ă-gra-mäñ) Fr. n.

Ornaments. See also ornaments.

ai (ä′-ē) It.

To the, at the, in the style of. Combination of the preposition a and the article i, used before a masculine plural word beginning with a consonant.

aigu (ĕ-gü) Fr. adj.

Pointed, sharp, acute, shrill, piercing, high.

air

A song, or tune, with or without words; a group of phrases forming a complete rhythmical melody, for which an accompaniment is not necessary; a strain; the part of a composition in which the melody lies, usually the upper part. Though more commonly used of vocal music it is also applied to instrumental.

air à boire (ăr ă bwär)

Drinking-song.

air à reprises (ăr ă rŭ-prēz) Fr.

A song made up of repetitions. See also catch.

air chantant (ăr shäñ-täñ) Fr.

A singing air; a melodious air; a lyric.

air détaché (ăr dā-tă-shā) Fr.

A detached air: a single air detached from its setting, as an aria from an opera or oratorio.

air écossais (ăr ā-kô-sĕ′) Fr.

A Scotch air.

air irlandais (ăr ēr-läñ-dĕ′) Fr.

An Irish air.

air italien (ăr ē-tăl-yăñ′) Fr.

An Italian air.

air rapide (ăr ră-pēd) Fr.

A rapid passage: a flourish.

air varié (ăr vă-rē-ā) Fr.

An air varied: a theme with variations. Sometimes, however, it merely signifies that embellishments are used, at the pleasure of the composer, arranger or performer.

airs francais (ăr fräñ-sĕ′) Fr.

French airs.

airs russes (ăr rüs) Fr.

Russian airs.

airs tendres (ăr täñd′r) Fr.

Love songs.

Ais (ä′-ĭs) Ger. n.

The note A sharp.

Ais dur (ä′-ĭs door) Ger.

The key of A sharp major, not in use, represented by B flat major.

Ais moll (ä-ĭs môl) Ger.

The key of A sharp minor.

aisé (ĕ-zā′) Fr. adj.

Pleasant, glad, easy, convenient.

aisément (ĕ-zā-äñ′) Fr. adv.

Easily, readily.

aïsis (ā-ĭs-ĭs) Ger. n.

The note A double sharp.

ajouté (ă-zhoo-tā′) Fr. past part.

Added: as in ligne ajoute, added line; sixte ajoute, added sixth.

ajouter (ă-zhoo-tā′) Fr. v.

To add. Abbr. aj.

ajoutez (ă-zhoo-tā′) Fr. v. imp.

Add: a term used in organ music. Ajoutez flute four pieds au Récit means add four foot flute stop to the swell. Abbr. aj.

ajuster (ă-zhoos-tā′) Fr. v.

To adjust; tune. Synonym of accorder.

Akademie (ä-kä-dāmē′) Ger. n.

Academy; college; school.

Akkompagnement (äk - kôm - pä - nā - mĕnt) Ger. n.

Accompaniment. Same as Begleitung.

akkompagnieren (äk-kôm-pä-nē′-rĕn) Ger. v.

To accompany. Same as begleiten.

Akkord (äk-kôrt′) Ger. n.

A chord, a concord. Equivalent of accord.

An arpeggio: a broken chord, one in which the notes are not struck simultaneously, but rapidly one by one, each being held until the full chord is sounded.

akkordieren (äk-kôr-dē′rĕn) Ger. v.

1. To tune an instrument in respect to the harmony of its principal chords.

2. To get the pitch of an orchestra.

Akkordzither (äk-kôrt′-tsĭt′-ĕr) Ger. n.

Equivalent to autoharp.

akromatisch (ä-krō-mä′-tĭsh) Ger. adj.

Achromatic: applied to brilliant but shallow music, or any music which depends on outward effect, not on depth. See also achromatic music.

Akt (äkt) Ger. n.

Act.

Akustik (ä-koos′-tēk) Ger. n.

Acoustics.

akustisch (ä-koos'-tĭsh) Ger. adj.
Acoustic.

al (äl) It.
To the; at the; up to; in the style of. A combination of a and il used before masculine singular words beginning with a consonant. Plural ai.

al fine (ăl fē'-nĕ)
To the end: used to show the end of a piece or movement, which has been repeated from the beginning, da capo, or from the dal segno mark, :S:.

al fine e poi la coda (äl fē-nĕ, ā pō'-ē lä kō'-dä) It
To the end, and then the coda: meaning that after the word Fine is reached the coda is to be played.

al' loco (äl lō'kō) It.
In the previous place, or position.
1. Used after 8va. or 8va. bassa to show that the notes are no longer to be rendered an octave higher or lower than they are written, but in their proper place.
2. As a violin term it indicates that the fingers are to return from a shift to their previous position.

al piacere (äl pĭ-ä-chā'rĕ) It.
At pleasure; at will. Equivalent to ad libitum.

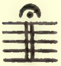
al piu (äl pē'-oo) It.
At the most.

al rigore del tempo (äl rē-gō'-rĕ dĕl tĕm'-pō) It.
In rigorous or very strict time.

al riverso (äl rē--shō) It.
In reverse motion. Same as alla riversa. See also al rovescio.

al rovescio (äl rō-vā-shō) It.
The process of repeating a melodic phrase or theme, in which every ascending interval of the original part is imitiated by a descending one, and vice versa: giving it backward note for note. By old musicians (1400-1600) the term was applied to a composition written so as to produce the same melody, whether played through forward or backward, or beginning with one part as well as another. Such a work was indicated by two clefs, one at the beginnning, the other at the end, or two clefs of a different register at the beginning. Same as alla riverso or rovescio, and alla rovescio. See also recte et retro.

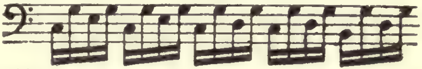
al segno (ä sān'-yō) It.
"To the mark or sign," indicating a repetition from some sign such as :S: or 𝄋 to the word Fine, or to a double bar with a pause above it. Sometimes the sign itself is used instead of the direction. French equivalent au signe. Abbr. al seg.



alarum
To arms: at first the call to arms was a great shouting, later the trumpet and drum gave the signal.

albada (äl-bä'-dä) Spa. n.
A morning serenade: a concert, sung at dawn. The opposite of serenade, which is sung at evening. See also alborada.

Alberti bass (äl-bĕr'-tē bās)
A bass consisting of a succession of broken chords (arpeggios) of an unusual kind. Domenico Alberti, a gifted Venetian amateur who was born during the early part of the Eighteenth Century and died about 1740, is credited with the invention which bears his name. His cembalo music abounds in this style of accompaniment.



Albertischer Bass (äl-bĕr'-tĭsh-ĕr bäs') Ger.
Same as Alberti bass.

albogue (äl-bō'-gĕ) Spa. n.
1. A sort of rustic flute.
2. A style of martial music played with cymbals.

alborada (äl-bō-rä'-dä) Spa. n.
The dawn of day: hence morning music.

album leaf
A name given to a short instrumental piece appropriate to put in an album. It may be written in any form according to the fancy of the composer. Equivalent to feuillet d' album (Fr.).

Albumblatt (äl'-boom-blät Ger. n.
Album leaf.

alcuna licenza, con (kōn äl-koo-nä lē-chĕn'-tsä) It.
With some license: with a certain freedom.

alemana (ä-lā-mä'-nä) Spa. n.
An old Spanish dance of German origin. See also alemande.

aliquot tones
Aliquot means literally a portion of something, and is applied to the parts into which a vibrating string is divided. Aliquot tones, which can scarcely be distinguished from the tone itself, are the series of upper overtones or harmonics, which are always produced with the principal tone. See overtones and harmonics.

Aliquotfügel (äl-ĭ-kwôt-flü-gĕl) Ger. n.

A grand piano invented by Julius Blüther, a piano manufacturer of Leipsic. It differs from the ordinary grand piano in that it has an extra string stretched over each ordinary string and tuned an octave higher. The extra strings are not struck by hammers; they add strength and richness to the tone of the other strings.

all' (äll) It.

To the; at the; in the style of. Stands for alla, alle, or allo.

all' improvviso (äll ĭm-prō (v)-vē′-zo) It.

all' improvvista (äll īm-prō(v)-vē-stä) It.

In improvised style: without preparation; extemporaneously. Second form obsolete.

all' ottava (äll ôt-tä′-vä) It.

In the octave (eighth). It is frequently found in orchestral scores, indicating that one part is to be played an octave higher or lower than another. It also appears in figured basses, signifying that the upper parts double the bass in octaves. Abbr. all' ott., all' ova., all' 8va.

all' ottava alta (äll ôt-tä-vä äl′-tä′)It.

In the higher octave, or an octave above. Indicating that the note or notes so marked should be rendered an octave higher than they are written. It is seldom found, however, its place being taken by all' ottava, all' 8va., or 8va., placed above the staff, and usually followed by dots (8va.......) to show how long the notes continue in the higher octave. To avoid mistakes the word loco is usually added over the note at which the pitch is again rendered as written.

all' attova bassa (äll ôt-tä′-vä bäs-sä) It.

In the low octave, or an octave below. It is placed below the staff and generally followed by dots, 8va. bassa ......, to show that the notes so marked are to be rendered an octave lower than written. Sometimes the simple 8va..... below the staff takes its place. Abbr. 8va. bassa.

all' unisono (äll oo-nē-sō′-nō) It.

In unison: indicating that the passage so marked is to be rendered in unisons of octaves or in orchestral scores that the instruments whose parts are written on one stave are to play in unison. It has been replaced in modern scores by the terms a due, a tre, and so on, according to the number of instruments that are to play together. Abbr. unis.

alla (äl′-lä) It.

To the; at the; in the style of. Combination of a and la, used before feminine words, singular number, becoming all' before a vowel. Plural alle.

alla breve (äl′-lä brā′-vĕ) It.

To the breve, i. e., one beat to a breve, instead of to a semibreve or whole note as in common time, consequently a quick time in which the breves came to be sung as semibreves. Originally each measure was equal in value to a breve, and usually contained two whole notes, or four half notes. But two-one and four-two time are frequently called great alla breve time, since modern composers have divided the original measure into two, each equal to a semibreve (whole note). This second or derived species of alla breve time is also called a cappella. It usually contains two half notes or four quarter notes with but two beats to the measure. The sign for alla breve time has gone through several changes Φ, C|Ↄ, C|Ↄ and is now written ¢

alla caccia (äl′-lä kät′-chä) It.

In hunting style.

alla camera (äl-lä kä-mĕ-rä) It.

In the style of, suitable to, the chamber: as chamber music.

alla madre (äl′-lä mä′-drĕ) It.

See madre alla.

alla marcia (äl′-lä mär′-chä) It.

In the style of a march.

alla mente (äl′-lä mĕn′-tĕ) It.

From the mind; improvised; extempore.

alla moderna (äl′-lä mō-dĕr′-nä) It.

In modern style.

alla moresca (äl′lä mō-rĕs′-kä) It.

In Moorish style: like a Morris dance.

alla polacca (äl′-lä pō-läk′-kä) It.

In Polish style: like a polonaisé.

alla quinta (äl′-lä kwĭn′-tä) It.

At, or in the fifth.

alla rovescio (äl′-lä rō-vä′-shō) It.

By contrary or reverse motion. By inversion. Said of a passage where one part goes up and another goes down at the same rate, as one part ascending at intervals of thirds while the other descends by thirds. The equivalent of contrary motion.

alla stretta (äl′-lä strĕ′-tä) It.

In a close, pressing style: with increasing speed.

alla tedesca (ä′-lā tĕ-dĕs′-kä) It.

In German style.

alla zingara (äl′-lä tsēn-gä′-rä) It.

In gypsy style.

alla zoppa (äl′-lä tsôp′-pä) It.

In limping, lame style: hence syncopated. Applied to music in which there appear notes of twice the value of the notes they lie between. Also applied to a Magyar or gypsy rhythm. Abbr. alzop.

allargando (äl-lär-gän′-dō) It. part. and n.

A widening of the power of expression, as well as the slackening of speed which is commonly indicated by retarando or rallentando. Same as largando.

alle (äl′-lĕ) Ger. adj. and pron.

All: used in scores, after a solo, or after only part of the instruments have been playing, to indicate that the full orchestra is to take part. Equivalent to tutti (It.), tous or toutes (Fr.).

alle (äl′-lĕ) It.

To the; at the; in the style of. Combination of a and la. Used with feminine plural words, becoming all' only before e. Singular alla.

alle ersten (äl′-lĕ ĕrs′-tĕn) Ger.

All the first: as all the first violins, or all the first flutes, that is, the highest or leading instruments of every class. Applied to the voice, it means the principal or highest one or ones of that class: as the first soprano or first alto

alle Saiten (äl′-lĕ zī′-tĕn) Ger.

All the strings: in piano music a direction contradicting eine saite (one string, i. e., soft pedal) and indicating that the soft pedal is to be released. Equivalent to a tre corde (It.) and a trois cordes (Fr.).

allegramente (äl-lā-grä-mĕn′-tĕ) It. adv.

Cheerfully, gaily, briskly. Equivalent to allégrement (Fr.).

allegrante (äl-lā-grän′-tĕ) It. adj.

Cheerfully; joyous; gay.

allégrement (ăl-lā′-grŭ-mäñ) Fr. adv.

Joyously; merrily: in a spirited manner.

allegrettino (äl-lā-grĕt-tē′-nō) It. adj. and n.

Slower than allegretto. Also a short allegretto movement. Diminutive of allegretto.

allegretto (äl-lā-grĕt-tō) It. adj. and n.

Diminutive of allegro. Blithe, gay; yet only moderately lively. As a time indication it is generally considered slower than allegro and faster than andante, but is sometimes used interchangeably with them. It is often modified as is allegro by such expressions as moderato, vivace and ma non troppo. Also used as the name of a rather brisk movement. Beethoven's allegrettos are among his most wonderful compositions and frequently in his works an allegretto is substituted for an andante or scherzo. Abbr. allgett., allgtto., alltto.

allegretto quasi (äl-lā-grĕt′-tō kwä′-zĭ) It.

See quasi allegretto.

allegretto quasi andantino (äl-lā-grĕt′-tō kwä′-zĭ än-dän-tē′-nō) It.

Allegretto, almost like an andantino, slower than ordinary allegretto.

allegretto scherzando (äl-lā-grĕt′-tō skĕr-tsän-dō) It.

Moderately lively, and playful.

allegrezza (äl′-lā-grĕt′-tsä) It. n.

Cheerfulness; joyousness; gladness.

allegria (äl-lā-grē′-ä) It. n.

Mirth; merriment; liveliness.

allegrissimamente (äl-lā-grĭs′-sĭ-mä-mĕn′-tĕ) It. adv.

Very gaily and briskly: in an exceedingly lively and joyful manner.

allegrissimo (äl-lā-grĭs′-sĭ-mŏ) It. adj.

Very lively, a term which is rarely used. Almost equivalent to presto.

allegro (äl-lā′-grō) It. adj. and n.

1. adj. Literally, cheerful, joyous, but now used merely as a time indication, being modified by adjectives or phrases when it shows the manner of expression. Allegro indicates a quick time between presto and andante and sometimes by its variations becomes almost equivalent to one or the other of them.

2. n. Applied to a separate piece of music or the movement of a large instrumental work, such as a sonata or symphony. Abbr. allo.

allegro appassionato (äl-lā-grō äp-päs′-sĭ-ō-nä′-tō) It.

Quick and impassioned.

allegro assai (äl-lā′-grō äs-sä′-ē) It.

Very quickly: quicker than allegro.

allegro brioso (äl-lä′-grō brē-ō-sō) It.

Quick and with spirit, vivacity.

allegro commodo (äl-lā′-grō kôm-mō′-dō) It.

Conveniently quick: not too quick to prevent ease in execution.

allegro con brio (äl-lā′-grō kōn brē′-ō) It.

Quick and with spirit, vivacity.

allegro can fuoco (äl-lā-grō kōn foo-ô′-kō) It.

Quick and with fire, passion.

allegro con moto (äl-lā′-grō kōn mō′-tō) It.

Quick and with more than ordinary motion or animation.

allegro di bravura (äl-lā′-grō dē brä-voo′-rä) It.

Quick and to be played with skill. Applied to a difficult movement, which requires skill in execution.

allegro di molto (äl-lā′-grō dē mōl′-tō) It.

Exceedingly quick.

allegro giusto (äl-lā′-grō joos′-tō) It.

Quick and precise: in exact time.

allegro ma grazioso (äl-lā′-grō mä grä-tsĭ-ō′-sō) It.

Quick but graceful.

allegro ma non presto (äl-lā′-grō mä nōn prās′-tō) It.

Quick, but not as fast as presto.

allegro ma non tanto (äl-lā′-grō mä nōn tän-tō) It.

Quick enough, but not too fast.

allegro ma non troppo (äl-lā′-grō mä nōn trôp-pō) It.

Quick, but not too much so.

allegro molto (äl-lā′-grō mōl′-tō) It.

Very quick.

allegro non molto (äl-lā′-grō nōn mōl′-tō) It.

Not very fast.

allegro, non tanto (nōn tän′-tō äl-lā′-grō) It.

Not so quick.

allegro, non troppo (nōn trôp′-pō äl-lā′-grō) It.

Not too quick: moderately fast.

allegroccio (äl-lā-grŏt′-chō) It. adj.

allegruccio (äl-lā-groot′-chō) It. adj.

Good humoredly; sprightly.

allein (äl-līn′) Ger. adj. or adv.

Alone, only.

Alleinsang (äl′-līn-säng) Ger. n.

A vocal solo.

Alleinsänger (äl′-līn-sĕng-ĕr) Ger. n.

A solo singer.

Alleinspiel (äl′-līn-shpēl) Ger. n.

An instrumental solo.

Alleinspieler (äl′-līn-shpēl-lĕr) Ger. n.

A solo player.

allelujah (äl-lā-loo′-yä) Heb.

Praise ye the Lord. An exclamation of thanksgiving closing many of the psalms, or used in them. In the Christian church it developed into jubilations of great length on the vowels Aevia. After the plain-song, cantus planus, was adopted special words were set to the melodies of the Aevia. Abbr Aevia, Aeuia.

allemande (ăl-mänd) Fr. n.

The feminine form of the adjective allemand, German, used as a noun, the name of the first movement of a suite which immediately follows the prelude or opens the suite when no prelude is used. The form originated in Germany, hence its name. It is a moderately lively movement of two parts, both repeated, in common time, beginning on the last beat of the first measure, ordinarily with a quarter or eighth note, but sometimes with three short notes. The melody is usually elaborate but progresses regularly and uniformly; the accompaniment is simple; the rhythm is not strongly marked, nor is the accent ever thrown on the (properly) unaccented part of the measure. Also a national dance in two-four time; and a lively dance in three-four or three-eight time, similar to the waltz, called the Deutscher Tanze or Teutsch, and popular in Bavaria, Suabia, Baden, and the northern part of Switzerland.

allentamento (äl-lĕn-tä-mĕn′-tō) It. n.

A relaxtion: slackening of the speed.

allentando (äl-lĕn-tän′-dō) It. pres. part.

Slackening; relaxing: decreasing the time. Same as rallentando.

allentanza (äl-lĕn-tän′-tsä) It. n.

A relaxtion: slackening of the speed.

allentato (äl-lĕn-tä′-tō) It. adj.

Slackened; relaxed.

Allegmeiner Bass (äl-gĕ-mī′-nĕr bäs′) Ger.

General bass. The German name for thorough or figured bass. Abbr. allg., allgem.

allied tones

Accessory tones: harmonics. Tones faintly heard when the principal note dies away.

allmählich (äl-mā′-lĭkh) Ger. adj. or adv.

Gradual: gradually. Equivalent to the Italian poco a poco.

allo (äl′-lō) It.

To the, at the, in the style of. Combination of a and lo. It becomes all' before a vowel. Plural agli.

allonger (al-lôñ-shā) Fr. v.

To lengthen or prolong: to slacken the time; develop; delay.

allonger l'archet (ăl-loñ-zhā lăr-shā) Fr.

To lengthen or prolong the stroke of the bow. A violin term.

Alma Redemptoris (ăl′-mä rē-dĕmp′-tŏr-ĭs) Lat.

Blessed Mother of the Redeemer. A hymn to the Virgin.

almain (ăl′-mäñ)

alman (ăl′-mäñ)

Obsolete English words for a German. Other ways of spelling the dance allemande, in two-four time.

almand.

German: a German; a German dance. See also allemande.

almehs (äl′-mās) Tur. n.

The dancing and singing girls of Turkey.

Alp horn

Alpen horn

A horn used by Alpine herdsmen. It is from three to eight feet long and consists of strips of fir-wood firmly bound together to form a conical tube. The bell at the end curves slightly upward, and the cupped mouthpiece is made of hard wood. Its sounds are simple harmonics, that is, the tones produced by a column of air set in motion, when it is divided into its aliquot or equally divided parts. They are somewhat varied according to the material of which the horn is made and the size of its bore. This instrument is used to signal with, by the mountaineers, and also to sound the Ranz des Vaches, as they call the airs used to assemble the cattle on leaving the pasture.

alphabet

The musical alphabet which is used to designate the different sounds of the scale consists of seven letters, A, B, C, D, E, F and G, and the German's add H, making eight letters in their scale. The order in the scale is C, D, E, F, G, A, B, and the reason for this can be seen best from a short history of the musical scale.

From the fact that the ancient Greek lyre had seven strings, and the ancient shepherd pipes consisted of seven reeds, it is natural to assume that the ancient Greek scale consisted of seven tones, each tone represented by one string or one reed on their old instruments. As their music developed new tones were added to the scale and in 340 B. C. their scale included fifteen tones, extending from A in the first space of the bass staff to A in the second space of the treble staff. Since the names of the notes were too long to be written out in full on a musical composition they were designated by letters of the alphabet.

But these fifteen letters did not suffice to express all the variations a single note might undergo; so, as the music developed, these letters were written in a great many different forms, large and small, straight and inverted, horizontally, and leaning to the right or left, till by the time Alypius wrote his learned treatise on music not less than 1240 different musical forms were used by the Greeks.

Now the Romans borrowed the Greek scale, but simplified it, using the fifteen letters of the alphabet to indicate their scale. But when Gregory the Great, Pope of Rome, in the Sixth Century, revised the music of his time, he discovered that the last eight letters of the alphabet were but a repetition of the first half, only an octave higher, so he used the first seven letters of the alphabet only, using capital letters to designate the lower octave, and small letters for the upper.

Thus the original Greek scale of fifteen tones was preserved, and A was naturally the first note of the scale. But in the Tenth Century a new note was added just below lowest A, and this note, for no known reason, was named after the Greek letter Γ (gamma, G). Later other notes were added, till in the Sixteenth Century the scale reached as low as C on the second added line below the bass staff. Thus A, instead of being the first note of the scale, became the sixth, as it is today.

In Germany this same system was originally adopted. But when accidentals came into use, and *b* came to be used for B flat, the square B (♮) was mistaken for an H, and in the German scale B flat is now called B, and B natural, H.

alphabetical notation

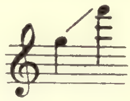
The system of notation in which the tones are indicated by letters of the alphabet. The earliest method of writing music known to history; it was used by the ancient Greeks and has continued in use to the present day. For full discussion see alphabet and letter notation.

Alpine horn

A long wooden trumpet used by the mountaineers of Switzerland not only as a musical instrument but also for the purpose of signaling.

alt (ält) Ger. adj. or n.
Alto; counter-tenor or contra-tenor; contralto.

alt (ält) It.
High: contraction of the adjective alto, used as a noun. Notes between g'', on the first added space above the treble staff, and f''' on the fourth added space above, are said to be in alt.



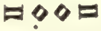
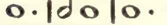
alt zeichen (ält tsī-khĕn(Ger.
The alto clef.

alt' ottava (ält' ôt-tä'-vä) It.
The higher octave. Used in the same was as all' ottava alta, to signify that the notes so marked are to be rendered an octave higher. Abbr. 8va., written above the staff.

alta (äl-tä) It. adj.
The feminine of alto, high. Though the comparative degree is, properly piu alto, alta is often understood as comparative, e. g., all' octava alta.

altera prima donna (äl'-tĕ-rä prē-mä dŏn-nä) It.
One of two leading female singers.

alterata (awl-tŭr-rā'-tä) Lat. adj.
1. Doubling the value of a note in composition.
2. Altered in pitch, raised or lowered a semitone by the introduction of chromatic notes. Equivalent to alterato (It.).

alteratio (awl-tē-rā-shĭ-ō) Lat. n.
Alteration: a name applied in old unbarred measurable music to a doubling of the length of duration of the second of two notes of the same kind, semibreves or minims, used when the notes of the nearest greater species indicated triple time. In triple time the passage  would equal  in modern notation.

alteration
The altering of a note by means of accidentals, which raise or lower it a semitone. For its significance in music of the Twelfth Century when notes were first used to indicate a definite duration of time see also alteratio.

alterato (äl-tē-rä'-tō) It. adj.
Equivalent to alterata (Lat.).

altéré (ăl-tā-rā') Fr. part.
Altered; changed: raised or lowered a semitone by means of accidentals.

altered chords
A chord in which one of the notes has been lowered or raised a half tone without affecting a change of key.

alterezza (äl-tē-rĕt'-tsä) It. n.
Haughtiness, stateliness, pride.

alternamente (äl-tĕr-nä-mĕn'-tĕ) It. adv.
Alternately.

alternando (äl-tĕr-nän'-dō) It. pres. part.
Alternating.

alternations
Melodies for bells.

alternativamente (äl-tĕr-nä-tē-vä-mĕn'-tĕ) It. adv.
Alternately.

alternativo (äl-tĕr-nä-tē'-vō) It. adj.
Alternate: a term applied to the second or contrasting movement in the dance, or minuet form, and is to be played alternately with the more lively, dashing principal theme. In this connection the word trio has almost entirely replaced alternativo in modern music. Although the idea of going back to the first strain is never absent from alternativo it seems to have the same force as da capo, as that sign is seldom used with it.

alternativo minuetto (äl-tĕr-nä-tē-vō mē-noo-ĕt-tō) It.
Alternately perform the trio part and first theme of the minuet.

Altflöte (ält-flā'-tĕ) Ger. n.
Alto flute. Its compass is from G in the bass upwards for three octaves. It is now almost obsolete though Weingartner used it in his Das Gefilde der Seligen.

Altgeige (ält'-gī-khĕ) Ger. n.
The old alto viol. The name is now applied to the viola. See also viola.

Althorn (ält'-hôrn) Ger. n.
An instrument of the saxhorn variety, used only in wind bands. It is usually tuned in E flat or F, and is provided with valves by means of which half tones may be produced. Although less fine in tone than the French horn, it is often substituted for it because it is easier to learn and gives greater facility in rapid passages for one part. Where it is introduced into a reed band the best effect is obtained by associating two althorns and two French horns, and giving the held notes to the French horns. This name is sometimes given to the baritone saxhorn.

alti (äl'-tē) It. adj. and n.
Plural or alto. High: higher than

tenor. Also as a noun, altos. As used in the phrase, alti naturali, the natural male altos. Altos is used to indicate the alto voices, or parts written for alto voices or instruments.

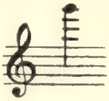
altieramente (äl-tĭ-ā-rä-mĕn'-tĕ) It. adv.
Haughtily; proudly; loftily.

altierazza (äl-tĭ-ä-rĕt'-tsā) It. n.
Loftiness, sublimity.

altisonante (äl-tĭ-sō-nän'-tĕ) It. adj.
Loud sounding.

altisono (äl-tĭ-sō'-nō) It. adj.
Sonorous.

altissimo (äl-tĭs'-sĭ-mō) It. adj.
Highest. Superlative of alto. The octave beginning on g''' on the fourth added line above the treble staff to f'''' two octaves above the fifth line of the treble staff. Abbr. altiss.



Altist (äl-tĭst') Ger. n.
A name for the singer who took the first alto part, or alto primo. One with an alto, falsetto counter-tenor, or contralto voice. In German it is applied to a male alto.

altista (äl-tēs-tä) It. n.
altiste (ăl-tēst) Fr. n.
See Altist.

Altistin (äl-tĭs'-tĭn) Ger. n.
A contralto. Feminine of Altist.

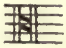
altitonans (ăl-tĭ-tō-năns) Lat. adj. and n.
Sounding from on high: a term used in the Sixteenth Century to denote the alto or counter-tenor part, the highest for the natural male voice.

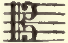
Altklausel (ält'-klow-zĕl) Ger. n.
Alto clause: the alto having the leading part in a perfect cadence or close.

alto (äl-tō) It. adj.
Literally, high.
1. Applied to high male, counter-tenor, and low female, contralto, voices.
2. Alto is applied also to one of the stringed instruments which is a little larger and a fifth lower in pitch than an ordinary violin, and takes a position in harmony which corresponds in register to the alto voice. In the expansion of the compass of instrumental music, alto, formerly the highest of low parts, has become the lowest of high parts, the tenor taking its place. Consequently, the terms alto and tenor are often applied to the same instrument, e. g., the viola is called tenor violin by the English and alto by the French. The instruments called alto in English and French and alt in German are usually spoken of in Italian as contralto. Abbr. a.

alto Fr., Eng., It. n.
Either the masculine form of the It. adjective alto used as a substantive, or a noun derived from the Latin adjective altus (high). In Italy before the violin came into use the tenor viol took the high parts in string compositions, and hence was called the alto di viola. When this instrument gave way to the tenor violin, the viola, the name was retained and alto has remained the name of the tenor violin both in Italy and France. In the latter country the saxhorn alto in E ♭, a military band instrument, is also called the alto. In vocal music one whose voice is between tenor and mezzosoprano, an alto, counter-tenor or contralto singer. Alto at first signified the highest male part, sung by high tenor (counter-tenor) voices. Later boys took the part, and now for many years it has been sung by women with low voices (contraltos). The term is seldom used at present in the strict meaning, but is interchanged with contralto, which is properly higher than alto, the part between the soprano and tenor in mixed choruses being called alto and sung usually by contraltos. Abbr. a.

alto clef.
The C clef on the third line of the staff is called the alto clef, and since the note, middle C, is always on the same line of the staff as the C clef, middle C, or C' is on the third line. Middle C is also on the added line above the bass cleff and on the added line below the treble clef, so these three lines correspond, and the two upper lines of the alto staff correspond to the two lower lines of the treble and the second and third lines added above the bass. This clef is also called the counter-tenor and viola-clef. Formerly it was used to denote the alto part in vocal music, but now it is used only in viola and alto trombone music and is usually written Equivalent to altschlüssel and altzeichen (Ger.).





alto, compass of
In the old music, called mensurable because it had a fixed time value for its notes, the rules for singing were difficult and took many years to mas-

ter, and all the parts had to be taken by men or boys, since women were not allowed to sing in the churches. The two upper parts, altus and discant, or soprano, had to be taken by men and boys with high voices, hence the compass of the alto voice upwards was limited to the notes of the alto clef, that is, from E in the fourth space below the treble clef to A in the second space of that clef. In the Sixteenth Century this compass was extended by the use of falsetto or forced head tones. The falsetto, often best in bass voices, was higher than counter-tenor or alto, hence it was known as falsetto counter-tenor or counter-alto. Counter-alto, contralto, was written on the stave with the C clef on its second line and had a compass of from about G to C″, or G on the third space below the treble stave to C on the first line above it. The contralto staff is now obsolete, and that part must be written in bass or treble. Some of the original contraltos or falsetto counter-tenors are said to have sung as high as A″, that is, A on the first added line of the treble stave. In the Seventeenth Century the place of the falsetto singer was taken by the evirati, as the Italians called men with soprano voices.

alto primo (äl′-tō prē′-mō) It.
The first, highest, alto.

alto secondo (äl′-tō sā-kōn′-dō) It.
The second, lowest, alto.

alto tenore (äl′-tō tā-nō′-rĕ) It.
The high tenor, counter-tenor. This part between the tenor and the modern contralto was the original alto.

alto trombone.
A brass wind instrument whose scale of half tones is obtained either by means of a sliding tube or valves. The valve trombone is easier to play, but the slide trombone has better tone. The alto trombone has a range of from B flat below the bass clef to E flat above and sometimes higher, whence its name, E flat trombone. This is not a transposing instrument but sounds the notes in the key in which they are written; its music is usually written in the alto clef. The alto trombone is now little used in orchestras. The same as altposaune.

alto viola (äl′-tō vē-ō′-lȧ) It.
The small tenor viol on which the alto part was usually played. The predecessor of the viola.

alto violino (äl′-tō vē-ō-lē′-nō) It.
The counter-tenor: the small tenor violin called the viola on which the alto part may be played.

Altposaune (ält′-pō-zow-nĕ) Ger. n.
The German name for alto trombone.

altro (äl′-trō) It. adj.
Other; others; another; different.

Altsänger (ält′-zĕng-ĕr) Ger. n.
Alto singer: a counter-tenor.

Altschlüssel (ält-shlüs′-sĕl) Ger. n.
Alto clef, or key: the C clef placed on the third line, used for alto parts. See also alto clef.

Altstimme (ält′-stĭm′-mĕ) Ger. n.
Alto, counter-tenor or contralto voice.

altus (ăl′-tŭs) Lat. adj.
High: the high tenor, contra-tenor, or alto voice. In old church music it was appended to the counter-tenor part on the second stave, being between the cantus, which corresponded to our soprano, and the tenor.

Altzeichen (ält-tsī′-khĕn) Ger. n.
Alto sign, alto clef: the C clef on the third line. See also alto clef.

alzamento (äl-tsä-mĕn′-tō It. n.
A raising or lifting. Abbr. alz.

alzando (äl-tsän′-dō) It. pres. part.
Raising; elevating.

amabile (ä-mä′-bĭ-lĕ) It. adj.
Amiable; gentle; sweet; tender; graceful.

amabilita (ä-mä-bē′-lĭ-tä) It. n.
Amiableness; gentleness; tenderness.

amabilmente (ä-mä-bĭl-mĕn′-tĕ) It. adv.
Amiably; gently; sweetly; tenderly.

amaragnolo (ä-mä-rä-yō′-lō) It. adj.
Somewhat bitter, rather sad.

amarissimamente (ä - mä - rĭs - sĭ - mä-mĕn′-tĕ) It. adv.
Very bitterly; very sadly.

amarissimo (ä-mä-rĭs′-sĭ-mō) It. adj.
Very bitter; very sad; sorrowful.

amaro (ä-mä′-rō) It. adj and n.
Bitter, sad; bitterness, sadness, grief, sorrow.

amarongnolo (ä-mä-rōn-yō′-lō) It. adj.
Somewhat bitter, rather sad.

amateur (ăm-ä-tŭr) Fr. n.
A lover of an art: one who studies and practises an art, music, painting, or any other, for pleasure, not as a profession. Usually the education of an amateur is not very thorough. Those who have an intimate knowledge of the subject but do not practise it professionally are more proper-

ly termed cognoscenti. Equivalent to amatore or dilettante (It.), dilettant (Ger.).

ambitus (ăm'-bĭ-tŭs) Lat. n.

Literally, a going around: hence compass or range; the distance between the highest and lowest notes. Formerly the compass of an ancient church chant.

Ambrosian chant

The method of intoning the mass and Scripture selections introduced by St. Ambrose, Bishop of Milan, during the latter part of the Fourth Century. Ambrose feared the loss or corruption of the old melodies, the origin of which is unknown and which before this had been handed down by oral teaching. His efforts to restore them to their primitive purity and to train the clergy in singing them correctly resulted in the establishment of the so-called Ambrosian chants. These forms have been used in modern times only in the diocese of Milan, having been supplanted elsewhere by the Gregorian chants. The Ambrosian chant is a kind of plain-song and differs from modern music in that it is not written in the major and minor scales, but in modes. These correspond somewhat to the Greek manner of writing music and differ from the modern in the placing of the semitones. There are fourteen modes, but Ambrose used only four of them.

Ambrosian hymn

This term is applied to the Te Deum Laudamus, We praise thee, O God, a hymn of praise which takes its title from the name of its reputed author, St. Ambrose, Bishop of Milan, who lived during the latter part of the Fourth Century. It is very likely of Greek origin and only translated by St. Ambrose. He introduced many beautiful hymns into the service of the Milan Cathedral. They were really the first metrical or rhythmical hymns used and soon became of equal importance with psalms and canticles.

Ambrosianus cantus (ăm-brō-zĭ-ā'-nŭs kăn-tŭs.) Lat.

Ambrosian chant.

Ambrosianus hymnus

The Ambrosian chant.

ambubajæ (ăm-bū-bā'-jē) Lat. n. plu.

A name given to a society of itinerant Greek flute-players; doubtless a corrupted form of a noun derived from the Latin verb, ambulare, meaning to walk.

ambulant (än-bü-läñ) Fr. pres. part.

Walking; wandering: as itinerant musicians or strolling players.

âme (äm) Fr. n.

1. Soul; spirit; feeling, emotion.

2. In violins, violas, and other stringed instruments of that class, the sounding-post or prop is called the âme.

amen (ä'-mĕn in the ritual of the church, otherwise (ā'-mĕn) Heb.

So be it: used at the end of psalms, hymns, anthems and other sacred music.

amen chorus

A chorus which is written chiefly on the word Amen. Many composers from the early Italians to the present day have written long settings to this word to show their skill in counterpoint and fugue. The most famous, perhaps, of all these compositions is Handel's Amen chorus in the "Messiah."

ameno (ä-mā'-nō) It. adj.

Pleasing; agreeable; charming; sweet.

America

See My Country 'Tis of Thee.

American concert pitch

The pitch adopted for the note A on the second space of the G or treble clef, by which it has 435 double vibrations per second. This pitch was adopted in 1891 by a committee appointed by the National Music Teachers' Association.

American fingering

The system of fingering in which the thumb is marked × and the fingers 1, 2, 3, 4, as opposed to the present German system, which counts the thumb as the first finger. Its origin, however, is German or English. When fingering was first used the Germans indicated the thumb by 0, but when the system came into use in England this sign, easily mistaken for a whole note, was changed to and finally ×, hence this fingering is more properly termed English.

American organ

A keyboard instrument rather similar to the harmonium but having important differences. The chief difference is that the bellows suck the air in through the reeds instead of forcing it out through them. The reeds are more curved and twisted and considerably smaller than those of the harmonium and have larger space in which to vibrate. This makes the tone broader and softer, less thin and nasal. In this instrument the wind channels or cavities under which the vibrators of the reeds are fixed is always the exact length of the reed in contrast to the harmonium, in which it is shorter or longer as a reedy or fluty tone is required. The tone quality of the American organ is more like the organ than that of the harmonium but is not capable of nearly so much expression. The instrument is sometimes made with two manuals and a mechanical device by which all the power of the instrument can be obtained on the lower row of keys. It was sometimes provided with pedals like the organ pedals. Two recent improvements on this organ are the addition of an automatic swell, a pneumatic lever set in motion by the pressure of the bellows, which gradually opens shutters placed above the reeds, thus increasing the tone; and the vox humana, a fan placed just behind the sounding-board, which gives a slightly tremulous tone quality.

This instrument was invented by a workman in the harmonium factory of Alexandre in Paris about 1835. This workman came to America and began to make his organ here. It was later improved and manufactured by Mason and Hamlin. The first instruments were called melodeons or melodiums.

ammaëstratore (äm-mä-ās-trä-tō′-re) It. n.

Teacher; trainer; instructor.

ammaëstratrice (äm - mä - ās-trä-trēt′-chĕ) It. n.

Teacher; trainer; instructress.

ammodulato (äm-mō-doo-lä′-tō) It. past part.

Tuned. A term seldom used.

amore (ä-mō′-rĕ) It. n.

Love: affection; tenderness, ardor.

amorevole (ä-mō-rā-vō′-lĕ) It. adj.

Loving; affectionate; ardent; tender.

amorevolmente (ä-mō-rā-vōl-mĕn′-tĕ)

Lovingly; affectionately; ardently; tenderly.

amorosamente (ä-mō-rō-sä-mĕn′-tĕ) It. adv.

Lovingly; amorously: affectionately.

amoroso (ä-mō-rō′-sō) It. adj.

Loving; amorous; affectionate; tender.

Amorschall (ä′-môr-shāll) Ger. n.

Amorsklang (ä′-môrs-kläng) Ger. n.

A French horn with valves invented in 1760 by Kolbel, a musician in the employ of the Emperor of Russia. It was an attempt at improving the French horn by the use of valves. The valve mechanism did not entirely do away with stopping the bell of the horn with the hand to produce some tones. The French horn with cylinder and valve has entirely supplanted the Amorschall.

amousikos (ä-moo′-sĭ-kōs) Grk. adj.

Unmusical: a term applied by the ancient Greeks in regard to individuals to signify the lack of musical appreciation, either due to deficiency in the organs of hearing or to absence of cultivation.

amphibrach (ăm-fī-brăk) Eng. n. from Grk.

From a Greek noun meaning short on both sides. A metrical foot consisting of three syllables or notes, the first and third of which are short or unaccented, the second long or accented, ◡ — ◡. Also written amphibrachys.

amphicord (ăm′-fī-kôrd) Eng. n. from Grk.

The same as lira Barberina.

amphoter

Amphoteric: applied to a series of tones common to two parts of the range of which any voice is capable.

amplitude of vibrations

That quality of vibrations upon which the loudness of a sound depends. Taking the string as an example, the amplitude of its vibrations is the distance it departs from its position of rest after it has been struck, plucked, or bowed. This distance is increased in proportion to the force with which the string is caused to vibrate. When the string is first struck its vibrations are wide enough to be visible to the eye and the corresponding tone is loudest. As the force of the stroke becomes spent, the vibrations become smaller and smaller and at the same time the loudness or intensity of the sound diminishes. When the distance of the hearer from the sonorous body is increased, the intensity of the sound likewise diminishes, for every movement of the string is transmitted to the air in the form of a sound wave which coincides in every way with the vibrations of the string. As the string leaves its position of rest it moves outward, dislodging the particles of air next to it. As air is elastic the motion of the string can not change the bulk of the air but only its condition or shape, and the particles become longer in proportion to their width. The force of the disturbance is passed on by the first particles to the next ones and travels on in like manner until it entirely loses its strength. All along the path the sound is proportionally losing intensity as the sound waves are decreasing in amplitude and the loudness of its effect upon the ear is dependent upon the point in its path where the hearer may be

ampollosamente (ăm-pôl-lō-sä-mĕn'-tĕ) It. adv.

In an inflated, bombastic, pompous manner.

ampolloso (ām-pôl-lō'-sō) It. adj.

Inflated, bombastic; pompous.

ampoule (äñ-poo-lā) Fr. past part.

Inflated, bombastic; pompous.

amusement

Amusement; pastime: applied to a short and lively piece of a light, pleasant character. Equivalent to divertissement (Fr.) and divertimento (It.).

an (än) Ger. prep.

On, at, in, by, near.

anabasis (ä-năb'-ä-sĭs) Eng. n. from the Grk.

A going upwards: hence a succession or series of ascending tones.

Anacreontic (ăn-ăk-rē-ŏn'-tĭk) Eng. adj. from the Grk.

Pertaining to Anacreon, a Greek poet, who lived about 500 B. C. He was a devotee of Bacchus, and was famous for his Bacchanalian odes. Hence the adjective denotes a convivial style. It is found at the beginning of drinking songs, glees, or festive odes, especially those in praise of love and wine, indicating an easy and hilarious style of performance.

anacrouse (ă-nă-krūs) Fr. n.

The upward stroke of the hand in beating time; one or two unaccented notes preceding the first accented note at the beginning of a phrase or composition. Such incomplete measures frequently occur, and are necessary where the opening syllable or syllables of the words are unaccented. Equivalent to anakrusis (Grk.).

anakamptos (ăn-ä-kăm'-tŏs) Grk. n.

1. Bending back, a succession of sounds such as echoes, produced by reflection.

2. Also applied to a series of tones proceeding from acute to grave, that is, higher or lower and in this sense the opposite of euthia.

anakara (ä-nä-kä'-rä)

The ancient kettledrum.

anakarista (ä-nä-kä-rĭs'-tä)

Kettle-drummer, tympanist.

anakrusis (ăn-ä-krū'-sĭs) Grk. n.

One or two unaccented syllables at the beginning of a verse of poetry. In music the up beat preceding the first accented note of a rhythm; the incomplete measure at the beginning of a piece. Auftakt now frequently replaces anakrusis.

analisi (ä-nä-lē'-zē) It. n.

analyse (ă-nă-lēz) Fr. n.

An analysis.

analysis of compound musical sounds

The determination of the elements of which compound sounds are composed.

The great majority of musical tones which the human ear can distinguish are not single but compound sounds. When a key of the piano is struck the sound produced is called A, B, C, or whatever the case may be. However, the tone consists of something more than the mere sound to which such a name is applied, although that sound is most prominent and hence is called the fundamental tone, or merely fundamental. With it are heard numerous lesser sounds, always higher in pitch than the fundamental, which is produced by the vibrations of the entire body whether it be a string, a vibrating membrane such as the skin head of a drum, a sonorous substance such as a bell or a column of air contained in the tube of a flute, a clarinet, an oboe, or an organ pipe. It is a law of nature that while a substance is vibrating in its entirety it will also vibrate in sections. It is a self-evident fact that these sections are smaller than the whole of which they are only parts, consequently the sounds which they produce will be higher in pitch than the fundamental.

The fundamental and partial sounds blend so completely into one sound that the unaided ear without special training can not analyze the elements of which it is made up. An example of the artificial production of such a compound tone is found in the organ, where some stops, termed compound stops, consist of several pipes to each digital of the keyboard. The pipes are tuned to produce tones having the pitches of what correspond to partial tones of the tone ordinarily produced by the corresponding key. These various tones blend so perfectly that even a trained musician has difficulty in distinguishing them separately.

When in acoustical investigations it is desired to determine the component parts of a given tone, that tone is subjected to a test, in principle, resembling the test to which a compound chemical substance is subjected when searching for its elements. To determine whether a given tone is present in a compound sound it is only necessary to bring within range of the sound an elastic body tuned to produce the given tone for which the search is being made. If the tone be present the body will be caused to vibrate sympathetically, otherwise it will remain silent. In like manner every element of the sound may be discovered and by observing the force with which they cause the elastic body to sound the investigator may determine the original strength of each partial tone.

Helmholtz, born in 1821, and perhaps the most noted modern physicist, was largely instrumental in establishing this method of testing or analyzing compound sounds. He preferred to use, as test bodies, hollow glass vessels of the correct sizes to produce certain tones. If these are arranged not far from a vibrating substance they will each respond to their corresponding partial and the compound sound will be analyzed with facility.

analytical programs

Programs containing analyses of and extracts from the compositions to be presented, usually with some added memoranda concerning the circumstances under which each piece was written and often with a short biographical sketch of the composer. Programs in the early part of the Nineteenth Century did not give even the opus number or key of a work, but only a general title such as, Prelude and Fugue — Bach, which might be any of the forty-eight by that composer, and it was not until the middle of the century that real analytical programs appeared. The development to their present proportions has been gradual.

analyzation

The act of analyzing, resolving a composition or a compound sound into its elements.

ananes (ä-nā'-nĕz) Grk. n.

The name given to the modes or tones of the ancient Greek Church, employed especially from the Ninth to the Twelfth Century, but also used of modern Greek ecclesiastical modes.

anapale (ä-năp'-ă-lĕ) Grk.

The Greek wrestling dance: a dance well calculated to train the body in agility and grace. It was danced by naked youths.

anapest (ăn'-ă-pĕst) Eng. n. from Grk.

A metrical foot much used, consisting of three syllables or notes, the first and second of which are short, or unaccented, the third long, or accented. It is derived from the Greek, meaning rebounding, and is so called because it is a dactyl, '— ◡ ◡, reversed, ◡ ◡ —', anapest.

anapesto (ä-nä-pĕs'-tō) Spa. n.

An anapest.

anarmonia ä-nä-pĕs'-tō) Grk. n.

Not harmony; dissonance; false harmony.

anche (äñsh) Fr. n.

A reed, such as is in the mouthpiece of a clarinet, oboe, bassoon and other instruments of that class. The oboe and bassoon are called instruments à anche double because they have a double reed in the mouthpiece. Instruments à anche — reed instruments. It is also applied to the reed in an organ.

anche d'orgue (äñsh d'ôrg) Fr.

Any reed stop of the organ; that is, any stop composed of pipes fitted with reeds for producing sounds.

anche libre (äñsh lēbr) Fr.

Free reed.

ancher (äñ-shā) Fr. v.

To put a reed to a musical instrument.

ancia (än-chē'-ä) It. n.

Reed. Italian form of anche. See also anche.

ancient flute

See flute, ancient.

ancient modes

The modes or scales of the Greeks and Romans.

ancient signatures

Signatures or designations of the key placed at the beginning of the staff, in which the last sharp or flat was left out and used when necessary as an accidental, that is, a sharp, flat or natural used elsewhere than at the beginning. These were used by composers in the Seventeenth and Eighteenth Centuries.

ancilla (ăn-sĭl'-lä) Lat. n.
The shields which the ancient Greeks used to clash in beating the measure of their music on festive occasions.

ancor piu mosso (än-kôr pē'-oo môs'-sō) It.
Even more motion: quicker still.

ancora (än-kō'-rä) It. adv.
Yet; still, even; again. Equivalent to encore (Fr.).

andacht (än'-däkht) Ger. n.
Devotion, piety: often used with mit—with devotion; devoutly, piously.

andächtig (än-dĕkh'-tĭkh) Ger. adj.
Devotional; devout; pious.

andamento (än-dä-mĕn'-tō) It. n.
Movement: mode of walking, or proceeding; gait; hence movement or time in music, as andamento rapido—a quick movement. In fugal composition the term is applied to a long and elaborate subject, longer than the ordinary subject and more highly developed. It is often in two parts, distinct and strongly contrasted. Many of Bach's organ fugues, Mozart's overture to Die Zauberflöte, and Mendelssohn's Six Fugues for piano furnish fine examples of andamenti.

andante (än-dän'-tĕ) It. adj. and n.
Literally, going, moving.

1. It was formerly used in this sense and modified by a word indicating the kind of movement, as andante allegro—moving quickly. In the Eighteenth Century it frequently indicated a steady, distinct movement. It is now used of a moderately slow, leisurely time and a flowing easy and graceful movement. The character of the movement is often indicated by modifying words. Andante time is slower than allegretto and faster than adagio.

2. Andante is also used as the name of a separate composition and of a moderately slow and graceful movement in a large composition, such as a sonata or symphony. Abbr. andte.

andante con moto (än-dän'-tĕ kōn mō'-tō) It.
Moving easily, gracefully: with more emotion than andante alone, a little faster than andante.

andante grazioso (än-dän'-tĕ grä-tsĭ-ō'-zō) It.
Rather slowly and with grace.

andante largo (än-dän'-tĕ lär'-gō) It.
Slow, broad, distinct and exact.

andante ma non troppo (än-dän'-tĕ mä nōn trôp-pō) It.
Rather slow but not too much so.

andante non troppo (än-dän'-tĕ nōn trôp'-pō) It.
Not too slow.

andante pastorale (än-dän'-tĕ päs-tō-rä'-lĕ) It.
Rather slow: in a simple manner.

andante piu tosto allegretto (än-dän'-tĕ pē'-oo tôs'-tō äl-lā-grĕt'-tō)
Moderately slow, yet rather cheerful: a rather animated andante.

andante quasi allegretto (än-dän'-tĕ kwä'-zĭ äl-lā-grĕt-tō) It.
Andante, almost like allegretto: almost as lively as allegretto.

andante sostenuto (än-dän'-tĕ sōs-tĕ-noo'-tō) It.
Rather slow and sustained: with a stately movement.

andantemente (än-dän-tĕ-mĕn'-tĕ) It. adv.
Flowingly, uninterruptedly; easily, gracefully.

andantino (än-dän-tē'-nō) It. adj.
Diminutive of andante: hence a slower movement than andante, but it is also wrongly used to indicate a faster movement than andante. This arose from the error of considering andante, slow. There is no way to tell in which sense the word is used by individuals. It, too, is modified as is andante. Abbr. andno.

andare a tempo (än-dä'-rĕ ä tĕm'-pō) It.
Move in time: keep precise time.

andare diritto (än-dä'-rĕ dē-rēt'-tō) It.
To go straight on.

Änderungsabsatz (ĕn-dĕr-roongs'-äp-säts) Ger. n.
Half cadence: a cadence ending on the three toned chord built on the fifth note of the scale. Half cadence is used in the progress of melody to which other parts have been added.

anelantemente (ä-nĕ-län-tĕ-mĕn'-tĕ) It. adv.
Pantingly; ardently; eagerly.

anelanza (ä-nĕ-län'-tsä) It. n.

anelito (ä-nĕ-lē'-tō) It. n.
Ardent desire. Also panting, shortness of breath, but ansamento is more usual in this case.

anemochord (ă-nĕm'-ō-kôrd) Eng. n.

anémocorde (ă-nā-mō-kôrd) Fr. n.
A pneumatic stringed instrument invented by J. J. Schnell, a piano manufacturer of Paris, in 1789. It resembled a piano and had small bellows which forced the air against the strings to give the sounds of an Æolian harp. This idea was further developed by Kalkbrenner and Henri

Herz who constructed a similar instrument in 1851 and called it piano eolien.

anemometer

An appliance used in ascertaining the amount of wind required to sound organ pipes. It consists of a glass tube bent in the form of an S turned on its side. Water is poured into the upper end and the other end is fitted into a socket placed over one of the holes in the sounding-board into which a pipe is to fit. The bellows are then operated and the wind passing through one opening of the tube forces the water through the U-shaped section of the tube on which are indicated inches. From this has grown the expression that pipes are voiced at three, six or ten inch pressure.

anesis (ăn′-ĕ-sĭs) Eng. n. from Grk. and Lat.

A relaxing, lowering in pitch, of strings: the descent from acute to grave, higher to lower. Opposite of epitasis.

Anfang (än′-fängk) Ger. n.

Commencement, beginning. Vom anfang is equivalent to da capo. Als zu anfang equals a tempo primo.

Anfänger (än-fĕng′-ĕr) Ger. n.

Beginner.

Anfangsgründe (än - fängs - grün′-dĕ) Ger.

Rudiments; elements.

Anfangsritornell (än′ - fängs - rē - tōr - nĕl′) Ger. n.

The instrumental introduction to a vocal piece.

anfibraco än-fē′-brä-kō) Spa. n.

Amphibrach. A metrical foot containing two short or unaccented syllables separated by a long or accented one. Thus, ◡ — ◡.

Anführer (än′-fü-rĕr) Ger. n.

Leader; director; conductor.

angeben (än′-gā-bĕn) Ger. v.

To give sound; strike a tone: angeben der Tone — to give the pitch; falsch angeben, to produce a wrong note.

Angelic Hymn

The song of the angels at Christ's birth, "Glory to God in the Highest, and on earth, peace, good will toward men." It is sung in the Roman Catholic mass as Gloria in excelsis Deo. and after communion in the Episcopal Church.

Angelika (än-jā′-lĭ-kä) Ger. n.

angelique (än-zhā-lēk′) Fr n.

1. One name given the organ stop generally known as vox angelica because of its sweet tone or "angelic" voice.

2. A small keyboard instrument of the Seventeenth Century. It was strung with seventeen strings plucked with little quills.

angelophone (ăn′-gĕl-ō-fōn) Eng. n., rare.

An early name for the harmonium or parlor organ. See harmonium.

Angelus (ăn′-jĕ-lŭs) Eng. and Lat. n.

A prayer to the Virgin, beginning Angelus Domini (the angel of the Lord), offered in the morning, at noon, and in the evening at the sound of the bell, which is also called the angelus. Pope Urban II. instituted this custom.

angemessen (än′-gĕ-mĕs′-sĕn) Ger. adj.

Adapted to; appropriate; suitable.

angenehm (än′-gĕ-nām) Ger. adj.

Ageeable; pleasing: sweet.

angkloung (ănk′-loong) n.

A crude Javanese instrument made of different lengths of bamboo fastened to a strip of wood. An instrument of the zylophone variety.

anglaise (äñ-glĕz) Fr. adj. and n.

English: an English air; a tune suitable for the country dance, ballad, or hornpipe. It was usually in two-four time, but sometimes in three-four or three-eight. It probably had its origin in the rigaudon, a dance of French origin very popular in England at the end of the Seventeenth Century.

anglico (än-glē′-kō) It. adj.

English. Equivalent to anglaise (Fr.).

angore (än-gō′-rĕ) It. n.

Anguish; distress; grief; passion. An obsolete term.

angoscevole (än-gō-shā′-vō-lĕ) It. adj.

Painful; grievous: filled with anguish.

angoscia (än-gō′-shä) It. n.

angosciamento (än-gō-shä-mĕn′-tō) It. n.

Anguish, grief, pain, affliction, anxiety.

angoscioso (än-gō-shō′-sō) It. adj.

Grieved; sorrowful, anxious.

ängstlich (ĕnkst′-lĭkh) Ger. adj. and adv.

Anxious, uneasy; timidly, fearfully. Equivalent to timidamente.

anhaltende Kadenz (än′-häl-tĕn-tĕ kä-dĕnts′) Ger.

Sustained cadence: the term once

applied to the sustaining of one or two notes in a part, properly the bass. Now obsolete. See also organ-point and pedal note.

Anhang (än'-hängk) Ger. n.

Appendage; postscript; coda, codetta. Abbr. Anh.

anhänglich (än'-hĕng-lĭkh) Ger. adj.

Attached; appended to.

anima (ä'-nĭ-mä) It. n.

1. Soul; life; spirit.

2. Also the sounding-post of a violin.

anima, con (kōn ä'-nĭ-mä) It.

With spirit or animation; soulfully. This term and its variations frequently, but not necessarily, imply a quickening of the time, for it is found quite often with a time indication, adagio molto e con anima, very slowly and with spirit, and allegro con anima, quickly and with spirit. The meaning depends upon the character of the movement in which it occurs. The effect of animation may be gained by marking the rhythm more distinctly.

animando (ä-nĭ-män'-dō) It. pres. part.

Becoming animated, spirited. Abbr. anim.

animas (ä'-nē-mäs) Spa. n. pl.

Literally, souls; the bell rung in Catholic churches, at sunset, to admonish the faithful to pray for the souls in purgatory.

animato (ä-nĭ-mä'-tō) It. adj.

Animated, spirited. Abbr. animo.

animazione (ä-nĭ-mä-tsĭ-ō'-nĕ) It. n.

Animation.

animé (ă-nē-mā) Fr. part.

Animated.

animo (ä'-nĭ-mō) It. n.

Mind, heart; sentiment; affections; courage.

animo corde (ä'-nĭ-mō kôr'-dĕ) It.

Derived from the Latin anima, breath, and chorda, cord or string. An Italian name for the anemochord.

animosamente (ä-nĭ-mō-sä-mĕn'-tĕ) It. adv.

Courageously; boldly; resolutely.

animosissimo (ä-nĭ mō-sĭs'-sĭ-mō) It. adj.

Exceedingly bold and spirited.

animoso (ȧ-nĭ-mō'-sō) It. adj.

Animated, spirited; bold; courageous.

aniversario (ä-nē-vĕr-sä'-rē-ō) Spa. adj. and n.

Annual, yearly: an anniversary mass celebrated on the date of a person's death.

Anklang (än'-kläng) Ger. n.

Accord; consonance; tune; harmony.

anklingen (än'-klĭng-ĕn) Ger. v.

To accord in sound; to be in tune.

Ankteriasmus (änk-tĕr-ĭ-äs'-moos) Ger.

A mild form of castration to prevent men's voices from changing.

Anlage (än'-lä-khĕ) Ger. n.

A laying out; plan; outline; sketch of a composition.

anlaufen (än'-low-fĕn) Ger. v.

To rise: increase, swell in sound.

Anleitung (än'-lī-toongk) Ger. n.

Instructor: guidance; direction; a preface, introduction.

Anmuth (än'-moot) Ger. n.

Agreeableness; charm; sweetness; gracefulness; suavity.

anmuthig (än'-moo-tĭkh) Ger. adj.

Agreeable, pleasant, charming; graceful. Equivalent to grazioso (It.).

anomalies

The false intervals or scales in keyed instruments of fixed pitch, such as piano, organ and harmonium. These instruments can not be exactly and perfectly intoned according to the scientific relation of one tone to another, so certain intervals, especially the major third, or interval of four half tones, and the fifth, or interval of seven half tones, are put slightly out of tune (tempered) by being somewhat sharped or flatted, in order that all the notes of each scale may be produced. See also temperament.

anomalous chord

A chord which contains a very sharp or flat interval on account of tempering, that is, being put slightly out of tune. This applies to chords played on piano or organ, which, on account of being rigidly tuned to certain pitch, can not produce the exact tone as it is determined by the science of acoustics.

anomalous triads

Altered triads. See also triad.

Ansatz (än'-säts) Ger. n.

Onset; attack.

1. The method of attacking a phrase in singing and of setting the lips in playing wind instruments.

2. Also applied to the mouthpieces of those instruments. The tuning slide in instruments.

Anschlag (än'-shläkh) Ger. n.

1. Stroke. The method of striking the keys of an instrument, especially a piano.

2. Touch. As the name of a kind of double appoggiatura. It is now obsolete. Also the percussion of a discord before its resolution.

anschlagen (ăn′-shlä-khĕn) Ger. v.
To sound; strike; touch. Einen andern Ton anschlagen (to sound another tone) means to change the key.

anschwellen (ăn′-shvĕl-lĕn) Ger. v.
To swell: increase in volume of tone.

ansingen (ăn′-sĭng-ĕn) Ger. v.
To welcome or celebrate with song.

ansiosamente (ăn-sĭ-ō-sä-mĕn′-tĕ) It. adv.
Anxiously.

ansioso (ăn-sĭ-ō′-sō) It. adj.
Anxious.

Ansprache (ăn′-spräkh-ĕ) Ger. n.
Speech; intonation: the sounding or "speaking" of an organ pipe, a string, or a wind instrument.

ansprechen (ăn′-sprĕkh-ĕn) Ger. v.
To emit a sound; speak.

anstimmen (ăn′-stĭm-mĕn) Ger. v.
To tune, intone; strike up. Similar to ansprechen.

Anstimmung (ăn′-stĭm-moongk) Ger. n.
Tuning; intonation.

answer
A response given by a second part to the principal musical thought or theme in a vocal or instrumental composition in which there is an interweaving of melodies. The term is oftenest applied to the replies in a fugal composition where the answer is subject to certain special rules. It is an outgrowth of the original theme called the subject, in melodic character is like it and the nature of the subject determines its treatment which in turn decides to which type of fugue the composition belongs, tonal or real. It is always a transposition of the subject to the dominant key, the tonic is answered by dominant, the dominant by the tonic; in other words, the first note of the scale or the keynote in the subject is replied to by a note either four whole tones above it or three tones below, the fifth above or the fourth below. We may regard the scale as divided into two unequal parts, the tonic being either end note and the dominant at the point between the two parts. With seven whole intervals in the scale we have between tonic and dominant four, and on up from dominant to tonic but three intervals. If the answer repeats exactly the subject but is simply moved a fifth higher or a fourth lower it is a real answer and constitutes a real fugue. However, in order to keep both subject and answer within the confines of the scale, as is desirable, there must be some modification, notes are altered and a fifth replies to a fourth or conversely, so the answer is no longer a real but tonal answer and the fugue in which it occurs a tonal fugue.

antanzen (ăn′-tăn-tsĕn) Ger. v.
To begin to dance.

ante-chapel
The part of the chapel which leads to the choir.

antecedent
The musical thought, subject or theme introduced by the first part in a composition; used in canon fugue and sonata forms. It always implies in any species of imitation the part which furnishes the model, while the part repeating its melodic design is the consequent. Equivalent to antecedente, guida or proposta (It.); Fuhrer (Ger.); theme (Fr.).

anteludium (ăn-tē-loo′-dĭ-ŭm) Lat. n.
Literally, before the play: hence a prelude, introduction.

anthem
A sacred vocal work usually founded on Biblical words and with or without instrumental accompaniment. The form of the music suggests several divisions, the full anthem consisting wholly of chorus; the verse and chorus anthem consisting of parts intended to be sung by a single voice to a part, with choruses to commence and conclude; the verse anthem in which the verse or parts sung by a single voice to a part have the prominent place but ending in full chorus; a solo anthem consisting of solos and choruses, but without verse; the instrumental anthem, which may be similar to either of these, but is accompanied by other instruments than the organ. The anthem is purely of English birth and is ordained by the ritual of the Anglican church to be sung at the morning or evening services, "in choirs and places where they sing."

It is an ornamental part of the service and the only one in which the congregation does not take part. Although usually founded on Biblical passages, especially those from the psalms, prose and poetry derived from other sources may be used.

anthem, choral
A slow and stately anthem, similar to a choral, that is, a musical composition set to words from the Scripture or Liturgy, and sung by the choir at the culminating point in the ritual music, notably in the Church of England, but in other Christian churches as well.

anthem, full
An anthem to be sung by the whole choir in chorus.

anthema (ăn-thē′-mä) Grk. n.
Contracted from anathema, something set up: hence ornaments at a feast, as music and dancing — an ancient Greek song and dance.

anthologie (ăn-tō-lō-zhē) Fr. n.
anthologium (ăn-tō-lō′-jĭ-ŭm) Lat.
anthology (ăn-thŏl′-ō-jĭ) Eng.
From the Greek noun anthologia, a gathering of flowers: hence

1. A collection of little poems.
2. Applied to the collection of offices (psalms, hymns and lessons) of the Greek Church. Equivalent to the antiphonarium in the Roman Church.

anthropoglossa (ăn′-thrō-pō-glŏs′-sä) Grk. n.
Literally, the human voice, an organ stop, more commonly called by its Latin name, vox humana.

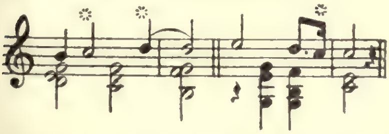
anthropophony, science of
That science which treats of the human voice.

antibacchius (ăn-tĭ-bă-kī′-ŭs) n.
A metrical foot of three syllables or notes, the first two of which are long and the last short, — — ⏑. It is also called palimbacchius.

antica (än-tē′-kä) It. adj.
Ancient, old. Feminine form of antico.

anticipamento (än-tē-chē-pä-mĕn′-tō) It. n.
Anticipation.

anticipation
The introduction of one or more notesof a harmony in advance of the rest, thus anticipating the harmony to which it naturally belongs, e. g., in



which the anticipations are indicated by stars.

anticipazione (än-tē-chē-pä′-tsī-ō′-nĕ) It. n.
Anticipation.

antico (än-tē′-kō) It. adj.
Ancient; old; antique.

antienne (äns-yĕn′) Fr. n.
antifona (än-tē′-fō-nä) It. n.
Anthem; antiphon. A sacred composition set to words of the Bible, which may or may not have instrumental accompaniment. It was originally sung in alternate parts by a double choir. The principal forms are:

1. Full anthem, which has chorus only, or chorus and verse with the chorus more prominent.
2. Solo anthem, in which the single voice is more prominent than the chorus.
3. Verse anthem, in which the chorus is subordinate to the solo, duet or trio parts.

antifonario (än-tĭ-fō-nä′-rĭ-ō) It. n.
Antifonary; anthem book. A singer of anthems.

antifonero (än′-tē-fô-nā′-rō) Spa. n.
Precentor, one who chants anthems and leads the choir.

antiphon
Originally a system of singing the psalms in two alternating choirs, one of men's voices, one of women's or boys'. In this system the antiphon introduced the psalm and served as a refrain after each verse. From time to time changes were made, the repetition and refrain, sometimes the psalm itself being shortened. In the Liturgy the antiphon belonging to the Psalm of Introit, sung while the priest is approaching the altar to celebrate mass, was reduced to one verse, and at communion the psalm disappeared, leaving only the antiphon. At divine service the psalm remained intact, but the antiphon was sung only at the beginning and end, and at the beginning was reduced to the opening words. The present meaning of antiphon is a short scriptural sentence sung before and after the psalms for the day or the canticles, selected for its appropriateness to the season in which it is sung. Originally the antiphon was sung between every verse of the psalm and was much longer. Owing to the close connection between antiphonal melody and psalm tone it is essential that there be correspondence between the antiphon and the ending of the psalm and that both be in the same key. During the musical reforms of the Eighth and Ninth Centuries were drawn up the Tonals,

a series of methodical rules which secured correspondence between psalm and antiphon by dividing the antiphons according to key and subdividing these groups according to the beginning of the antiphons. The antiphons were used to a certain extent as independent compositions and in this way instead of in connection with the psalms they passed into the English prayer-book. As a general term the word antiphon is applied to the alternate chanting, singing or intoning by two choirs, as practised by the Greek, Roman, Anglican and Lutheran churches.

antiphonaire (ăn-tē-fō-năr′) Fr. n.
Antiphonary; a book of antiphons and responses.

antiphonal
The book of antiphons, responses and other music used during the canonical hours in the Roman Catholic Church. Originally the name was also applied to the book containing the music of the mass, but ceased to be used in this connection when most of the antiphons were omitted from the mass, and Introit and Communion became the names of the two principal remaining antiphons, while the book of music for the mass was called Cantatorium and afterwards became known as the Gradual.

antiphonarium (ăn - tĭf - ō - nā′ - rĭ-ŭm) Lat. n.
A book containing a compilation of responsive singing arrangements called antiphons; an antiphonary.

antiphonary
1. n. A book of antiphons, or arrangements of responsive choir singing introducing and closing the psalms, and used in the divine offices and canonical hours of the Catholic service. This book originally contained all verses sung responsively but later the antiphons pertaining to the service of the mass were collected into one book called the Gradual. The responsories, or versicles, recited by the priest and answered by the choir, which formed a separate volume, are included in the present antiphonary.
2. adj. Related to responsive or alternate singing; antiphonal.

antiphone (ăn-tĭf′-ō-nä) Grk. n. pl.
Antiphons; anthems.

antiphony
The alternate singing of two choirs or of a divided choir; the response of one choir to another.

antispast (ăn′-tĭ-spăst) Grk. n.
antispasto (än-tē-spăs-tō) Spa. n.
antispastus (ăn-tĭ-spăs′-tŭs) Lat. n.
A metrical foot of four notes or syllables in which the first and last are short and the second and third long, ◡ — — ◡. It is the equivalent of an iambus, ◡ —, and a trochee, — ◡.

antistrophe (ăn-tĭs′-trō-fē) Eng. n. from the Grk.
A turning in the opposite direction. A term used for the movement from left to right in Greek dances, and also for the lines of the choral song sung during this movement. It stood in opposition to the strophe, which preceded it, and was a movement from right to left.

antithesis (ăn-tĭth′-ĕ-sĭs) Eng. n. from Grk.
Contrast: hence counter subject. Applied to the answer in a fugue.

antönen (än′-tā-nĕn) Ger. v.
To begin to sound; to intone.

antrommeln (än′-trŏm-mĕln) Ger. v.
To begin to drum.

antrompeten (än′-trŏm-pā-tēn) Ger. v.
To proclaim by blowing.

Antwort (änt′-vôrt) Ger. n.
The answer; reply to the subject of a canon or fugue.

anwachsend (än′-väkh-zĕnt) Ger. pres. part.
Growing, increasing in volume. Equivalent to crescendo (It.).

Äolsharfe (ā-ôls-här-fĕ) Ger. n.
Æolian harp.

Aolsklavier (ā′ôls-klä-fēr) Ger. n.
The same as Äolsklavier.

aperto (ä-pār′-tō) It. adj.
Open or broad: in piano music this term directs that the pedal be used which raises the dampers and allows the strings now open or unstopped to vibrate freely.

apertus (ä-pŭr′-tŭs) Lat. adj.
Applied to organ pipes, those which are open at the top. In brass instruments those tones which are produced by the original tube without the use of the valves additionally.

Apfelregal (äp′-fĕl-rākh-ăl) Ger. n.
Literally, apple register: the name of an obsolete reed stop in the organ, the pipes of which were small with a hollow, apple-shaped knob on top, from which the stop received its name.

aphonie (ä-fô-nē′) Fr. n.
Aphony; loss of sound or tone.

aphonus
Without sound or voice.

aphony

Loss of tone of the voice resulting in thickness of speech, caused by inflammation or other disorder of the larynx; so called from its derivation from the Greek, meaning speechless.

aplomb (ä-plôñ) Fr. n.

A plumb or perpendicular line: hence steadiness; coolness; firmness; exactness of time.

apollino

A mechanism combining the qualities and powers of several instruments and capable of playing them separately or all together. It was invented and constructed by one Mr. Plimpton and exhibited about 1820 in Boston and New York. It contained a great number of different instruments: twenty-five flageolets, twenty-five imitations of birds, twenty-five trumpets, twenty-five clarinets, four bugles, eight French horns, ten serpents, twelve bassoons, twenty-eight flutes, twenty-eight fifes, thirty-seven strings on violins and violoncellos, thirty-seven strings on harps, cymbals, bass drum, bagpipes, harmonicas, and twenty-five music glasses, all in one mechanism. It combined the music of a full organ, a brass band, an orchestra and an Æolian harp.

Apolla lyra

An improvement on the psalmmelodicon, a wood-wind instrument, with twenty-five keys and eight finger holes and capable of imitating several orchestral instruments. It was invented by Weinrich of Heiligenstadt in 1828 and in 1832 it was improved by Leo Schmidt, who called it apollo lyra. This instrument was shaped like a lyre, having an enlarged bass and two sets of free reeds acted upon by two rows of touches. The lower row acts on one set of reeds, and the upper can be made to act on all the reeds by means of a coupling mechanism. Wind is supplied to the reeds by a bellows filled by means of a sliding piston, worked by the left hand of the player.

apollon

A large lute or theorbo, having twenty single strings, invented in 1678 by a Persian musician named Prompt.

appollonicon

A very large organ and orchestrion, or mechanical organ, invented in 1812 by Flight and Robson of London and manufactured by them from 1812 to 1817. It had nineteen hundred pipes, the lowest being twenty-four feet long with an opening of twenty-three inches and pitched at G G G and the highest sounding A in altissimo. Of the forty-five stops some gave excellent imitation of orchestral instruments, as flute, oboe, horn and trombone. A pair of kettledrums within the organ case were struck by cunningly contrived mechanism. There were five manuals, the middle one having a scale of five octaves, the others each having a scale of two octaves; these manuals were detached from the body of the organ and the performers sat facing the audience. The mechanical part consisted of three barrels, two feet in diameter, eight feet long, and each acting on a separate division of the organ. In their revolution they admitted wind to the pipes and regulated and worked the stops through complex but instantaneous acting machinery. In order to perform very long pieces mechanically, spiral barrels were introduced in which the pins that acted on the rest of the mechanism to produce the sounds were disposed in spiral lines instead of in circles. Additional barrels were added at times, which played other pieces.

The appollonicon was exhibited in the rooms of Flight and Robson in St. Martins Lane and daily concerts were given on it for many years. Purkis, an organist, played on the keyboard on Saturday afternoons. It was taken down about 1840 and its parts used in constructing other organs.

apollonion

An instrument invented by J. H. Vollner of Angersbach in 1800. It consisted of a piano having a double keyboard, combined with organ pipes of two, four and eight feet pitch, that is, of the compass of from c to b on the treble clef, and on the bass clef, and from C two lines below the bass clef to B on its second line. It had also an automatic performer.

apotome (ä-pŏt′-ŏ-mē) Grk. n.

The Greeks divided their interval of a whole tone into two unequal parts, the greater of which was called the apotome. The difference between the two parts was very minute and was the outcome of the extremely intricate musical theory in which the Greeks delighted.

appassionatamente (äp-päs-sĭ-ō-nä′-tā-mĕn-tĕ) It. adj.

Passionately: with intense feeling.

appassionatamento (äp-päs′-sĭ-ō-nä-tä-mĕn-tō) It. n.
Passion, great emotion.

appassionato (äp-päs-sĭ-ō-nä′-tō) It. adj.
Impassioned; passionate.

appeau (ăp-pō′) Fr. n.
A bird-call: hence a tone like that of a bird singing.

appel (äp-pĕl) Fr. n.

Appell (äp-pĕl′) Ger. n.
A call, roll-call, assembly. A signal given by bugle or drum for the soldiers to fall in line or assemble for roll-call.

appenato (äp-pā-nä′-tō) It. adj.
Afflicted; distressed; suffering.

applaudissement (öp - plō - dēs - mäñ′) Fr. n .

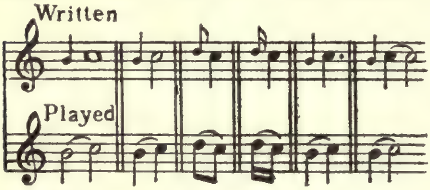
applauso (äp-plä-′oo-zō) It. n.
Applause; plaudit; praise.

applikatur (äp-plĭ-kä-toor′) Ger.
Literally, the application: hence the correct application of the fingers to the keys of an instrument. Fingering.

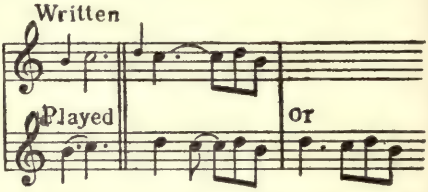
appoggiando (äp-pôd-jän′-dō) It. pres. part.
Leaning on; dwelling on; accenting. Connecting notes so that the naturally unaccented takes the accent of the other on which it "leans," as in syncopation or suspension. Also used as a synonym of portamento.

appoggiato (äp-pôd--jä′-tō) It. past part.
Propped; dwelt on; accented.

appoggiatura (äp-pôd-jä-too′-rä) It. n.
From the verb appoggiare, to lean or dwell upon. The name given to an ornament consisting of one or more grace notes, inserted one degree, sometimes more, above or below the principal note, from which they derive their time. The long appoggiatura (langer Vorschlag, Ger.) receives the accent of its principal note and has a definite value: one half of a simple note; two-thirds of a dotted note not divisible into two equal parts; or the whole value of the principal note when that note is tied to another of the same pitch.

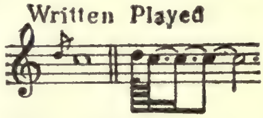


Its value is usually indicated in the grace note, but this is not always the case, e. g.:



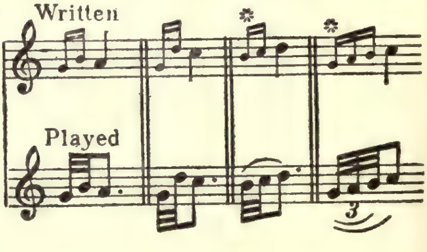
The performer must judge from the passage in which it occurs how long the appoggiatura is to be, for if the harmonic progression of the notes or rhythm of the piece would be spoiled by the strict observance of the rules concerning the length of this appoggiatura, the appoggiatura would have to be rendered shorter. Shortened long appoggiaturas, taking only a third, or even less, of the value of their principal notes also occur, and sometimes lengthened appoggiaturas, equal to three-fourths of the principal notes, are found. The long appoggiatura is really a suspension and was written in small notes by the early composers because they were forbidden to use unprepared discords.

The short appoggiatura or acciaccatura is rendered rapidly, and varies so slightly in different forms of time that it is sometimes called the unchangeable appoggiatura.

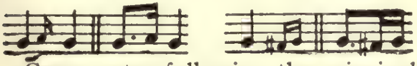


It is now indicated by a small eighth or sixteenth note with an oblique line through the hook, but in old music the line was not used, so that it may easily be mistaken for a long appoggiatura.

When an appoggiatura consists of two or more grace notes it is called a double or compound appoggiatura.

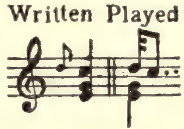


Appoggiaturas like those starred in the illustration are also called slides (Schleifer, Ger.) The term superior appoggiatura is applied to one in which the grace note, or notes, are above the principal note; inferior to one in which they are below.



Grace notes following the principal note from which they derive their time value form an unaccented appoggiatura or after beat. (Nashlag. Ger.).

Following is an example of an appoggiatura with a chord:



apprestare (äp-prā-stä′-rĕ) It. v.
To make ready, prepare; to tune an instrument preparatory to playing.

âpre (äpr) Fr. adj.
Rough, harsh, uneven; bitter, austere.

âprement (äpr-mäñ) Fr. adv.
Roughly, harshly, sharply.

âpreté (äp-rŭ-tā′) Fr. n.
Roughness, harshness, severity; sourness.

Arabeske (ăr-ä-bĕs′-kĕ) Ger. n.

arabesque (ăr-ă-bĕsk′) Eng. and Fr. n.
1. An architectural ornamentation consisting of plant, animal or even human forms arranged in fanciful groups or combinations. The pure Arabian arabesque was comprised only of lines, curves and geometrical figures.
2. The term was first applied to music by Schumann as the title of one of his piano pieces, light and graceful in style and similar to a rondo in form. It is occasionally used by writers of music in this sense, and in speaking of ornamentation of themes.

arbitrii (ăr-bĭ-trī′-ī) Lat. n. plu.
Points, introduced by the singer at pleasure while the accompaniment ceases, by means of which he leads the ear to the subject matter of the air. Called by the French recherches.

arbitrio (ăr-bē′-trĭ-ō) It. n.
Free will. At the pleasure of will of the performer.

arcata (ăr-kä′-tä) It. n.
The use of the bow, mode of bowing, as arcata in giu, bowing with the down-stroke, and arcata in su, bowing with the up-stroke.

arcato (ăr-kä′-tō) It. adj.
Bowed: signifying that the passage so marked is to be played with the bow. Opposite of pizzicata. Abbr. arc., arco.

arch
In old figured bass the system of musical notation wherein the bass part was written out and the other parts indicated by Arabic numerals placed over or below it, this sign was placed over the note to indicate that a note at an interval of an imperfect fifth, or three whole tones, was to be used with it. Now obsolete.

arch-chanter
The leading singer in the choir; the precentor.

Arche (ăr′-khĕ) Ger. n.
Literally, a chest: hence the sounding-board of an organ or other musical instrument.

arched viall n. obscure.
An instrument described in Pepys' Diary, October 5, 1664, as "being tuned with lute strings and played on with keys like an organ; a piece of parchment is always kept moving, and the string which by the keys are always pressed down upon it, are grated in imitation of a bow, by the parchment; and so it is intended to resemble several vialls played on with one bow, but so basely and so harshly that it will never do. But after three hours stay it could not be fixed in tune and so they were fain to go to some other musique of instruments."

archeggiamento (ăr-kĕd-jä-mĕn′-tō)It. n.
The act of bowing: the management of the bow in a general sense.

archeggiare (ăr-kĕd-jä′-rĕ) It. v.
To arch or bend: to play an instrument with the bow.

archet ăr-shā) Fr. n.
The bow.

archettino (ăr-kĕt-tē′-nō) It. n.

archetto (ăr-kĕt′-tō) It. n.
Diminutive or arco. A little bow.

archi (ăr′-chē) It. n.
Bows. Plural of arco. Gli archi—the bows, is equivalent to our expression, the strings, meaning the string instruments in the orchestra.

archi (ăr′-kī) Lat.
1. A prefix meaning chief, greatest.
2. Used of old instruments, signifying the largest in size and compass.

archicello (ăr-kĭ-chĕl′-lō) It. n.
Diminutive of arco. A little bow.

archicembalo (ăr-shē-shĕm-bă-lō) Fr. n.
An instrument of the harpsichord

species invented by Don Nicolo Vicentine in the Sixteenth Century. It had six keyboards and special keys and strings and on it could be played chromatic, diatonic and enharmonic scales.

archiluth (ăr-shē-lüt) Fr. n.
Equivalent to archlute, which see.

archimandora (är-kĭ-män-dō′-rä) It. n.
A large instrument of the lute variety, having deep, pear-shaped body and long neck. It is the largest of the mandora species.

archiviola da lira (är′-kĭ-vē-ō′-lä dä lē′-rä) It.
The name given to a large lyre furnished with about twenty-four strings and capable of producing bass tones. Also called lirone.

archlute
A theorbo or double-necked lute, having a special large body and being more than four feet high. The double neck has two sets of tuning pins, the upper, which has the bass strings, containing ten pins and the lower about fourteen. Its strings of catgut or metal were often tuned in pairs and had a range of two octaves upward from G below the bass clef. The body had ornamented sounding-holes and to the neck were fastened frets of gut or wire. The necks and backs of these instruments were often elaborately ornamented. It was popular in the Seventeenth Century for the lowest part in instrumental music and accompaniments, especially in combination with the clavicembalo to accompany recitative.

arci (är′-chĭ) It.
Equivalent to archi (Lat.), which see.

arcicembalo (är-chĭ-chām-bä′-lö) It. n.
See archicembalo.

arciliuto (är-chēl-yoo′-tō) It.
The same as archlute.

arco (är′-kō) It. n.
The bow. Coll'arco or arco, used to contradict pizzicato, means that the bow is again to be used in playing instead of the fingers.

ardente (är-dĕn′-tĕ) It. adj.
Ardent; fiery, passionate, amorous.

ardentemente (är-dĕn-tĕ-mĕn′-tĕ) It. adv.
Ardently; vehemently, spiritedly.

ardentissimo (är-dĕn-tĭs-sĭ-mō) It. adj.
Very ardent; fiery, vehement.

arditamente (är-dē-tä-mĕn′-tĕ) It. adv.
Boldly, daringly, energetically: with ardor.

arditezza (är-dĭ-tĕt-tsä) It. n.
Boldness; daring. Con arditezza, with energy.

ardito (är-dē′-tō) It. adj.
Bold; daring. Abbr. ardo.

ardito di molto (är-dē′-tō dē mōl′-tō) It.
With much force; very boldly, passionately.

ardore (är-dō′-rĕ) It. n.
Ardor, fervor, warmth.

Aretinian syllables
The syllables of a scale system of six sounds called a hexachord and invented by Guide Aretina or d'Arezza, who lived from 995 to 1050. In 770 Paulus Diaconus, the first important historian of the Middle Ages, wrote a hymn in honor of the festival of St. John the Baptist. The words were as follows:

Ut queant laxis Resonare fibris
Mira gestorum Famuli tuorum
Solve polluti Labii reatum
Sancte Johannes.

To the notes:

C D F D E D
E F G E D E C D
G A G F E F G D
D D C D E E
F G A G F E D D
A G A F G A A
G F E D C E D

Thus it will be seen that the first syllables Ut, Re, Mi, Fa, Sol, La, of the divisions, represented the first six notes of the scale in their natural order. Ut=C, Re=D, Mi=E, Fa=F, Sol=G, La=A. This fact became apparent to Guido and on it he formed his hexachord which became the foundation of the modern octave scale. Later on the seventh note Si=G was added. Do was substituted for the word Ut in every country but France, and up to the present time this system of monosyllables is used to designate the seven notes of the scale.

argentin (ăr-zhăñ-ăñ) Fr. adj.
Silver-like: silvery, clear, bright. Silver-tone.

aria (ä′-rĭ-ä) It. n.
Primarily an air or melody; a song; a melodic composition, usually elaborate, designed for a solo voice with instrumental accompaniment.

aria concertante (ä′-rĭ-ä kôn-chĕr-tän′-tĕ) It.

aria concertata (ä′-rĭ-ä kôn-chĕr-tä′-tä) It.

aria concerto (ä′-rĭ-ä kôn-chĕr′-tō) It.
A concerted air; an aria with elabo-

rate orchestral accompaniment in which the instruments and voices alternate in importance. An air composed especially for concert use.

aria d'abilita (ä'-rĭ-ä d'ä-bē-lĭ-tä) It.
A difficult air, one requiring great ability and skill in performance.

aria di bravura (ä'-rĭ-ä dē brä-voo'-rä) It.
A very florid ornamented air: in a broad, bold style, which allows great freedom of execution.

aria fugata (ä'-rĭ-ä foo-gä'-tä) It.
An aria with fugal accompaniment.

aria parlante (ä'-rĭ-ä pär-län'-tĕ) It.
A speaking air: one in declamatory style; differing from recitative in having a given time. See ariose cantate.

aria tedesca (ä'-rĭ-ä tĕ-dĕs'-kä) It.
An air in German style: an air with closely related accompaniment.

Ariadne, dance of (ä-rĭ-ăd-nē) Grk.
A Greek dance, described by Homer in the Iliad. Vulcan engraved such a dance on the shield he made for Achilles. In Homer's description of this dance young men and maidens joined hands and formed a circle, dancing with graceful and rhythmic steps. After a time they broke up the ring and formed various figures. The young girls were clad in a light drapery and wore garlands of flowers over their brows; and the young men, their bodies shining with oil, rubbed in at the gymnasium, wore tunics of a heavier material, and from their silver belts hung richly decorated swords.

arie (ä'-rĭ-ā) It. n. plu.
Airs; songs.

arie aggiunte (ä-rĭ-ā ăd-joon'-tĕ) It.
Airs added to, interpolated or introduced into an opera, oratorio or other large vocal work.

arie und Chor (ä'-rĭ-ā oont kôr) Ger.
Air or melody and chorus.

Arien (ā-rĭ-ĕn) Ger. n.
Airs; songs. Plural of arie.

arietta (ā-rĭ-ĕt'-tä) It. n.
A short air of rather simple character, generally in only one part.

ariette (ä-rē-ĕt') Fr. n.
Little air, arietta. It is generally used, however, to signify a grand aria, a long and animated composition.

ariettina (ä-rĭ-ĕt-tē'-nä) It. n.
A very short air.

ariosa (ä-rĭ-ō'-sä) It. adj.
Airy: in the style and movement of an aria.

ariose cantate (ä-rĭ-ō'-sĕ kän-tä'-tĕ) It.
Airs partaking of the character of both aria and recitative. While they retain a slight degree of symmetry they are free to express the shades of emotion in the text much better than was possible in the classical aria. They are especially adaptable to an important dramatic movement.

arioso (ä-rĭ-ō'-sō) It. adj.
Airy; light, graceful, melodious, singing. Equivalent to cantabile in instrumental music. Substantively an air having the characteristics of aria and recitative, with frequent changes in time and manner of expression.

arm
A small piece of iron which caps the roller of an organ.

armer la clef (ăr-mā lä klā) Fr.
To prepare the key: to place on the staff the signature, that is, the sharps and flats which indicate the scale desired.

Armgeige (ärm-gī-khĕ) Ger. n.
Literally, arm violin: the old viol corresponding to the viola. When played its size required that it be held in the bend of the arm instead of at the shoulder, as is the violin. The Italian name was viola da bracchia.

armoneggiare (är-mō-nĕd-jä'-rĕ) It. v.
To sound in harmony, to harmonize.

armonia (är-mō-nē'-ä) It. n.
Harmony, concord. Armonia militare, a military band.

armoniale (är-mō-nĭ-ä'-lĕ) It. adj.
Harmonious, concordant.

armoniata (är-mō-nĭ-ä'-tä) It. past part.
Harmonized.

armonica (är-mō'-nĭ-kä) It. n.
1. The early form of the accordeon.
2. A spelling of harmonica, a musical instrument consisting of hemispherical glasses which produced tones when the wet finger placed on the edge of glasses set them to vibrating.

armonica, guida (goo-ē'-da är-mō'-nĭ-kä) It.
Guide to harmony: a text-book on harmony.

armonici (är-mō-nē'-kē) It adj.
Harmonic.

armonico (är-mō'-nĭ-kō) It. adj.
Harmonic, harmonious, concordant.

armoniosamente (är-mō-nĭ-sä'-mĕn-tĕ) It. adv.
Harmoniously.

armonioso (är-mō-nĭ-ō'-sō) It. adj.
Harmonious.

armonista (ār-mō-nē'-stä) It. n.
A harmonist: one thoroughly versed in the principals of harmony.

armonizzamento (är-mô-nĭd-zä-mĕn′-tō) It. n.
Agreement, concord.

armonizzante (är-mō-nĭd-zän′-tĕ) It. pres. part.
Harmonizing: being harmonious, musical.

armonizzare (är-mō-nĭd-zä′-rĕ) It. v.
To harmonize; to accord: to make concord, harmony.

armure (ăr-mür′) Fr. n.
Armor or preparation: hence the signature of a scale.

arnout dance (är-nout′)
This dance is performed in Greece today and is a survival of one used by the ancient Greeks on going to battle. It was also danced by the Lusitanians, an ancient people, living in the western part of the Spanish peninsula. The leader starts the dance by cracking a whip or shaking a staff, and rushing from one group to another. The others following him, hands entwined, move in cadence.

arpa doppia (är′-pä dōp′-pĭ-ä) It.
The same as arpanetta and Spitzharfe, which see.

arpanetta (är-pä-nĕt′-tä) It. n.
1. A small harp or lute.
2. A small pointed harp, having two rows of strings, one of brass wire and one of steel wire. The same as arpa doppia and Spitzharfe.

arpégement (ăr-pāzh-mäñ) Fr. n.
An arpeggio; a broken chord. A chord the tones of which are sounded successively instead of simultaneously.

arpéger (ăr-pā-zhā) Fr. v.
To arpeggiate: to play in broken chords, that is, to play the notes in the chords successively instead of simultaneously.

arpeggi (är-pĕd′-jē) It. n.
Arpeggios.

arpeggiamento (är-pĕd-jä-mĕn-tō) It. n.
Harping; arpeggio.

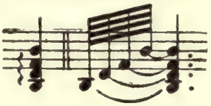
arpeggiando (är-pĕd-jän′-dō) It. part.
Playing in broken chords, in imitation of the harp.

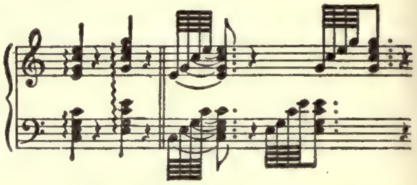
arpeggiare (är-pĕd-jä′-rĕ) It. v.
To harp: to play as if on a harp, in broken chords.

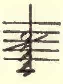
arpeggiato (är-pĕd-jä′-tō) It. part.
Harped: played in broken chords. Abbr. arp.

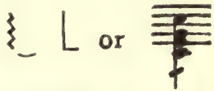
arpeggiatura (är-pĕd-jä-too′-rä) It. n.
A series of arpeggios.

arpeggio (är-pĕd′-jō) It. n.
The playing of the notes of a chord in the style of a harp, not simultaneously, but one after another very rapidly, producing a rippling effect. In old music sometimes an oblique line was drawn through the stem of the chord to mark this method of playing, but this is incorrect, as the acciaccatura is generally meant when such a sign is used. An arpeggio is usually indicated by sometimes by
Formerly an ascending arpeggio was marked

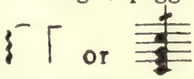




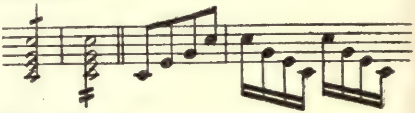




and a descending arpeggio



Chords that are to be broken into eighth notes or sixteenth notes are marked



Abbr. arpo.

arpeggio accompaniment
An accompaniment made up almost entirely of arpeggios: broken chords.

arpeggione (är-pĕd-jō′-nĕ) It. n.
Guitar-violoncello. A stringed instrument invented by G. Staufer of Vienna in 1823. It seems to have been about the size of the small violoncello called viol da gamba, but was shaped more like a guitar. The finger-board had frets and the six strings were tuned to E. A, d, g, b, e. This instrument was little used, although we have a sonata in A for piano and arpeggione written by Schubert about 1824.

arpicordo (är-pĭ-kôr-dō) It. n.
The same as harpsichord.

arpinella (är-pĭ-nĕl′-lä) It. n.
See arpanetta.

arpone (är-pō′-nĕ) It. n.

An instrument like the harp but having its strings set horizontally instead of vertically. It was played like the harp. It was invented about the end of the Eighteenth Century by Barbiere of Palermo.

arrangement

The adaptation of music for some other instrument or voice, or for some purpose for which it was not orginally intended. Orchestral scores are frequently arranged for piano, piano duets as solos, or a separate composition as an overture or incorporated in a larger work, such as an opera or vice versa. There are already a long array of arrangements, made by one composer of another's works or of his own. Abbr. arr.

arranger (ăr-räñ-zhā) Fr. v.

arrangiren (ār-rän-zhēr′-ĕn) Ger. v.

To arrange music for special voices or instruments, other than those for which it was written, as to arrange an orchestral score for the piano.

ars canendi (ärz kä-nĕn′-dī) Lat.

The art of singing.

ars componentis (ärs kŏm-pō-nĕn′-tĭs) Lat.

The art of composing.

ars musica (ärz mū′-zĭ-kä) Lat.

The art of music.

arsis (är′-sĭs) Grk. n.

Literally, the lifting or elevating of the voice or the hand in beating time; the up beat. Usually understood to mean the unaccented part of the-measure, but construed also as the part on which the stress is laid (the accented part). This contradiction arose from the fact that the Latin grammarians in the Middle Ages construed the Greek word to mean a raising with emphasis and hence applied it to the accented feet in poetry and the accented beats in music, but it is now generally considered that the Greeks used it in the opposite sense and it is now so understood by the majority of musicians, though it is virtually obsolete in the present day.

art (ärt) Ger. n.

Kind, species, sort; way, mode, manner, or style.

art de l'archet (ăr dŭ lăr-shā′) Fr.

Art of the bow: hence art of bowing.

articolare (ăr-tĕ-kō-lä′-rĕ) It. v.

To articulate, utter, pronounce words distinctly: to enunciate the notes separately and clearly.

articolato (är-tē-kō-lä′-tō) It. past part.

Articulated: given distinctly.

articolazione (är-tē-kō-lä-tsĭ-ō′-nĕ) It. n.

Articulation: exact and distinct pronunciation.

articulation

The clear and distinct rendering of each syllable and of every tone in both vocal and instrumental music.

articuler (ăr-tē-kü-lā) Fr. v.

To articulate, utter, pronounce words distinctly: to enunciate the notes separately and clearly.

artificial

Not natural: applied to chromatic notes or chords, i. e., notes which have become a semitone higher or lower than they are naturally, by means of sharps, flats or naturals, and chords in which one or more chromatic notes so altered appear.

artiglich (är′-tĭkh-lĭkh) Ger. adj.

Neat; pretty; graceful; gentle; pleasing.

artikuliren (är-tē-koo-lē′-rĕn) Ger. v.

To articulate: to utter distinctly.

artista (är-tĭs′-tä) It. n.

artiste (är-tĭs′-tĕ) It. n.

An artist: an excellent composer or performer of music, one of the highest class.

arzillo (ärd-sĭl′-lō) It. adj.

Brisk; lively; sprightly.

As (äs) Ger. n.

The note A flat.

As dur (äs door) Ger.

Key of A flat major.

As moll (äs môll) Ger.

Key of A flat minor.

Asas (ä-säs) Ger. n.

The note A double flat.

ascaules (äs-kaw′-lēz) Grk. n.

An ancient name for a bagpiper or organist, derived from ascaulos, a bagpipe.

ascoltatore (äs-kôl-tä-tō′-rĕ) It. n.

Listener; auditor; hearer.

asheor (ä′-shĕ-ôr) n.

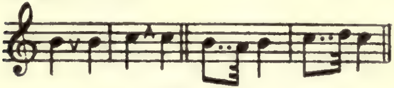
A ten stringed instrument used by the Hebrews.

Asperges me (ăs-pŭr-gēs mē, or äs-pŭr′-gās-mā) Lat.

Cleanse me. The opening words taken from Psalm L, of the plain-song sung in the Roman Catholic Church, except at Easter, while the altar is being purified before the beginning of High Mass. At Easter the Vidi aquam from Psalm CXVII is intoned.

aspirare (äs-pĭ-rä′-rĕ) It. v.
To breathe audibly; to aspirate; to interpolate h's successively in quavering a vowel. Also to take breath.

aspiration
1. The dot over a note in violin music (∧) indicating spiccato, i. e., that the bow should be bounced on the strings near the middle of the instrument, the wrist of the bow-hand being held loose.
2. An obsolete ornament corresponding to the plica in ancient music, in which the note immediately above or below a sustained tone was touched lightly between the notes, taking but a small part, about a thirty-second, of the value of the first note. This grace was indicated by the sign (∧) when the note above was to be used and by (V) when the note below was intended, e. g.:



asprezza (äs-prĕt′-tsä) It. n.
Asperity: harshness, tartness, bitterness.

assai (äs-sä′-ē) It. adv. and adj.
Enough; quite; very much; many. Used to intensify, but not so strongly as molto.

assia piu (äs-sä′-ē pe′-oo) It.
Much more.

assemblage (äs-säñ-bläzh) Fr. n.
Any series of rapid passages executed on wind instruments.

assembly
A military signal given by trumpet or drum, for the troops to rally and fall in line.

assez (ăs-sā) Fr. adv.
Enough; sufficiently; fairly, rather, somewhat.

assez animé (ăs-sā-zăn-ē-mā) Fr.
Somewhat animated.

asses lent (ăs-sā läñ) Fr.
Rather slowly.

assez marqué (ăs-sā măr-kā) Fr.
Accented somewhat.

assez retenu (ăs-sā rŭ-tŭ-nü′) Fr.
Somewhat slackened in speed.

assez vite (ăs-sā vēt) Fr.
Rather lively, moderately fast.

assoluto (äs-sō-loo′-tō) It. adj.
Absolute, free, not tied or slurred; alone, one voice. Also the chief of the principal artists, the star, as prima donna assoluta.

assonance
Agreement, resemblance of sound; concordance; a sounding together or chiming.

assonant
Having an agreement or resemblance of sound: concordant.

assonante (äs-sō-nän′-tĕ) It. adj.
Assonant; concordant, harmonious.

assonanza (äs-sē-nän′-tsä) It. n.

Assonanz (äs-sō-nänts) Ger. n.
Assonance, concordance, harmony.

assourdir (ăs-soor-dēr′) Fr. v.
To deafen; to muffle.

assourdissant (ăs-soor-dēs-säñ) Fr. pres. part.
Deafening.

astronomic dance
This was thought to be the most sublime of all Egyptian dances. In rhythmic steps, figures and movements, the dancers tried to represent the majestic harmonious movements of the heavenly bodies. They danced to a musical accompaniment of flute and lyre. In these astronomical dances, the altar, in the center of the Egyptian temple, stood for their god Ra, the sun, while the dancers, representing the signs of the zodiac, the planets, and the constellations, moved in rhythmic figures around it. The Greeks also used the astronomic dance, performing it around the burning altar of Zeus.

Asymphonie (ä′-sĭm-fō-nē) Ger. n.
Dissonance; discord.

atabal (ăt′-ă-băl)
1. A large Moorish drum.
2. A kettledrum: a species of tabor used by the Jews.

Athem (ä′-tĕm) Ger. n.
Breath.

Athemholen (ä′-tĕm-hō′-lĕn) Ger. n.
Respiration.

athemlos (ä′-tĕm-lōs) Ger, adj.
Breathless.

Athemzug (ä′-tĕm-tsookh) Ger. n.
The act of breathing, respiration.

athmen (ät′-mĕn) Ger. v.
To breathe.

attacca (ät-täk′-kä) It. v.
Attach; join; attack, begin promptly and clearly. Frequently used with a change of time or at the beginning of a new movement to show that it is joined without pause to the preceding.

attacca l' allegro (ät-täk′-kä l' äl-lā′-grō) It.
Begin the allegro. A direction meaning begin the quick movement of the composition.

attacca subito (ät-täk′-kä soo′-bĭ-tō) It.
Attack the next movement immedi-

ately, go on to the next movement without stopping or after but a little pause.

attaccare (ät-täk-kä'-rĕ) It. v.
To join, attach: to begin a new phrase or movement immediately after ending the preceding so as to join the two without perceptible break. Equivalent to attaquer (Fr.).

attacco (ät-täk'-kō) It. n.
A short motive for imitation in a fugal composition, consisting of a phrase, sometimes only a few notes, taken from the real subject to form a basis for the middle portion of the composition. It not only adds interest to the work but binds the parts more closely together. It is no longer used to signify the subject of a fugue. Also attack, the manner of beginning the first, or a new phrase or movement.

attack
The manner in which a note, phrase or movement is begun. It is used of vocal and instrumental music, both solo and concerted. The attack should always be clear and prompt.

attaquer (ăt-tă-kā') Fr. v.
To join, attach: to begin a new phrase or movement immediately after ending the preceding, so as to join the two without perceptible break. Equivalent to attaccare (It.).

attastare (ät-täs-tä'-rĕ) It. v.
To touch; to strike.

attendant chords
Related chords: chords that contain one or more tones in common. See also relative chords.

attendant keys
Relative keys: those keys which have the most tones in common with any specified key. See also key.

attillatamente (ät-tĭl-lä-tä-mĕn'-tĕ) It. adv.
Affectedly; with affectation.

atto (ät'-tō) It. n.
Act of an opera or play. Equivalent of act.

atto di cadenza (ät'-tō dē kä-dĕn'-tsä) It.
The act of forming a cadence; the disposition of the parts which form a cadence. Also the place where a cadence may be introduced into a piece.

attore (ät-tö'-rĕ) It. n.

attori (ät-tō'-rē) It. n.
Actor, singer, actors or singers in an opera.

au (ō) Fr.
In the; at the; to the; in the style of. Used instead of à le before masculine singular nouns.

au dessous (ō dŭs-soo') Fr.
Below.

au dessus (ō dŭs-sü') Fr.
Above.

au lever du rideau (ō lŭ-vā dü rē-dō) Fr.
At the rising of the curtain.

aubade (ō-băd) Fr. n.
A morning concert in the open air as opposed to a serenade or evening music. Originally it was a love song of the troubadour, but afterwards, especially in the Seventeenth and Eighteenth Centuries, the name was applied to instrumental music. It frequently designates a morning concert of a military band. The term is also used in a deprecatory sense of a callithumpian concert of horns, tin pans, cat-calls and other offensive noises held under the window of an especially objectionable person, as a reproof for his conduct.

audace (ä-oo-dät'-chĕ) It. adj.
Bold, audacious, spirited.

audition
The sensation from an impression upon the auditory nerve produced by the vibrations created in the air by a sonorous body.

auf (owf) Ger. prep., adv. and int.
On, in, at, by, into, onto, up, upward, open. Up: rise.

aufblasen (owf'-blä-zĕn) Ger.
To blow on; to sound a wind instrument.

auf dem Oberwerk (owf dām ō'-bĕr-vĕrk) Ger.
Upon the upper work, the highest row of keys in the organ.

Auffassung (owf'-fäs-zoongk) Ger. n.
The interpretation, reading, conception of a work.

Aufführung (owf'-fü-roongk) Ger. n.
Performance, execution of a work.

aufgeregt (owf'-gĕ-rākht) Ger. past part.
Literally, being on the high ropes: excited; agitated.

aufgeweckt (owf'-gĕ-vĕkt) Ger. adj.
Awakened, aroused: gay, brisk, jovial, lively, merry.

Aufgewecktheit (owf'-gĕ-vĕkt-hīt) Ger. n.
Gaiety; briskness.

aufhalten (owf'-häl-tĕn) Ger. n.
To retard; suspend.

Aufhaltung (owf'-häl-toongk) Ger. n.
Suspension. The more usual term is **Vorhalt**.

Auflage (owf′-lä-khĕ) Ger. n.
Edition.

Auflösung (owf′-lā-zoongk) Ger. n.
Dissolution; the solution of a discord, or the changing of a discord into a harmonious group of notes. Also the breaking of a chord, that is, the playing the notes of a chord successively instead of simultaneously.

Auflösungzeichen (owf′-lā-zoongk-tsī′-khĕn) Ger. n.
Sign or mark of cancellation. A natural (♮) or sometimes a sharp (♯) or flat (♭) restoring a note, which has been raised or lowered a half tone by accidentals, to its proper pitch in the scale in which it occurs. Naturals are often employed to resolve or release the effect of the preceding signature, when the key is changed in the progress of a piece.

aufpfeifen (owf′-fī-fĕn) Ger. v.
To play on a pipe, fife or flute.

aufs (owfs) Ger.
To the, at the, in the. Contraction of auf das. Used before neuter singular words.

Aufsatz (owf′-zäts) Ger. n.
From the noun, Satz, the placing, and the preposition, auf, upon, hence, the headpiece, that is, the tube, of an organ pipe which is placed upon the lower part or foot.

aufschallen (owf′-shäl-lĕn) Ger. v.
To sound loudly.

Aufschlag (owf′-shläkh) Ger. n.
Striking upwards. The up beat on the unaccented part of a measure in music. See also arsis.

Aufschnitt (owf′-shnĭtt) Ger. n.
A cut, opening. Mouth of an organ pipe.

aufsingen (owf′-sĭng-ĕn) Ger. v.
To sing out: to waken by singing.

aufspielen (owf′-shpēl-ĕn) Ger. v.
To strike up: to play upon, play for a dance.

aufsteigende Tonarten (owf-shtī′-khĕn-dĕ tōn′-är-tĕn) Ger.
Ascending scales, modes, or keys.

Aufstrich (owf′-shtrĭkh) Ger. n.
Up stroke; up bow. A violin term.

Auftakt (owf′-täkt) Ger. n.
Up take, the unaccented portion of a measure of music. It is used especially of the up beat or incomplete measure at the beginning of a movement or composition. Equivalent to anakrusis and aufschlag. See also arsis.

auftretend (owf′-trā-tĕnt) Ger. pres. part.
Entering.

Auftritt (owf′-trĭt) Ger. n.
A scene.

Aufzug (owf′-tzookh) Ger. n.
Drawing up: procession, parade, pageant, hence the music to a pageant; also because of drawing up the curtain, an act of a play or opera.

augmentatio (awg-mĕn-tā′-shĭ-ō) Lat. n.
Augmentation, which see.

augmentation
Increase: a lengthening of time; opposed to diminution. In a contrapuntal composition or one in which melodies are combined, as fugue or canon, augmentation is the device used for prolongation of the principal theme or musical thought and consists of the doubling of the original value of the notes, using whole notes for half notes, half notes for quarter notes, and quarter notes for eighth notes. The term is chiefly confined to the description of fugal works in which augmentation is but one of the methods employed to give variety and at the same time permit the repetition of the central musical thought or subject. The changed value of notes brings about an increase in length of musical units, making measures into phrases, phrases into sections and sections into periods, still retaining the theme and by its new setting emphasizing it and increasing the interest of the listener. It is a method of varying a theme that has been used with good effect by some of the greatest composers. Each employed it in a number of his piano fugues. Handel in the first chorus of Samson and Leo and Cafaro in their Amens. Abbr. aug., augm.

augmenté (ōg-mäñ-tā) Fr. past part.
Augmented, increased, enlarged.

augmented
Increased, widened: applied to intervals increased by sharp, flat or natural until they are greater than the major or perfect interval.

augmented chord
A chord containing a major third, four half steps, and an augmented fifth, eight half steps. Same as redundant chord.

augmented fifth
An interval of five tones with the upper tone raised a chromatic semitone by an accidental, making an interval of four whole tones or steps instead of three and a half steps, as in the perfect or ordinary fifth.

augmented fourth
A fourth or interval of two and a half tones which is increased a half tone by the sharping of its higher note.

augmented imitation
Imitation in which the consequent, or part that repeats the subject, is written in notes twice the length of the antecedent or part that introduces the subject.

augmented intervals
Intervals increased a half tone by means of sharp, flat or natural so that they are larger than perfect or major intervals.

augmented octave
An octave, the last tone of which is raised half a tone by means of a chromatic sign, that is, a sharp, flat or natural.

augmented second
A second or interval of a whole tone which is increased a half tone by the sharping of its higher note.

augmented sixth
A sixth or interval of four whole tones which is increased by a half tone through the sharping of its highest note.

augmented unison
Two notes on the same degree of the staff, the second note of which is raised a half step by means of a chromatic sign, making half a tone instead of a whole tone.

augmenter (ōg-mäñ-tä′) Fr. v.
To augment: to increase; enlarge; widen.

auletes (aw′-lē-tēz) Grk. n. pl.
Players upon an ancient Greek flute, the aulos.

aulodia (ä-oo-lō′-dĭ-ä) It. n.
Aulody: singing to a flute accompaniment.

aulos (aw′-lŏs) Grk. n.
Derived from the Greek verb to blow. The most important wind instrument of the Greeks. The word has been translated generally as flute, but the name was doubtless more comprehensive, including reed instruments also. The aulos was often double, one pipe being longer than the other. The two were played by one performer and sounded the bass and treble simultaneously.

aumentando (ä-oo-mĕn-tän′-dō) It. part.
Augmenting: increasing.

aumentato (ä-oo-mĕn-tä′-tō) It. adj.
Augmented.

aumentazione (ä-oo-mĕn-tä-tsĭ-ō′-nĕ) It. n.
Augmentation: increase, addition.

aumento (ä-oo-mĕn′-tō) It. n.
Augmentation: made larger.
1. A term applied to intervals that are enlarged by a sharp, flat or natural until they are greater than the corresponding major intervals.
2. In canon and in fugue the repetition of a subject in notes of greater value than the original notes, as halves for quarters, quarters for eighths.

aus (ows) Ger. prep.
Out, out of, from, by.

Ausarbeitung (ows′-är-bī-toongk) Ger. n.
Finishing: the elaboration of a musical composition.

ausblanken (ows′-blän-khĕn) Ger. v.
To play the last chords of a piece, on a wind instrument.

ausblasen (ows′-blä-zĕn) Ger. v.
To blow out.

Ausdehnung (ows′-dā-noongk) Ger. n.
Extension, compass: expansion, development.

Ausdruck (ows-drook) Ger. n.
Expression.

ausdrucksvoll (ows′-drooks-fŏl) Ger. adj.
Full of expression; expressive.

Ausführung (ows′-fü-roongk) Ger. n.
Execution, performance: development of a theme.

Ausfüllrung (ows′-fül-loongk) Ger. n.
Completion, filling, filling up: hence the middle part which fills up the harmony.

Ausgabe (ows′-gä-bĕ) Ger. n.
Edition.

Ausgang (ows′-gäng) Ger. n.
Going out, exit; conclusion, end.

ausgelassen (ows′-gĕ-läs-sĕn) Ger. adj.
Unrestrained: ungovernable; wild. Equivalent to abandon.

Ausgelassenheit (ows′-gĕ-läs-sĕn-hīt) Ger. n.
Extravagancy: wildness.

aushalten (ows′-häl-tĕn) Ger. v.
To hold on; to continue; to sustain a note.

Aushaltung (ows′-häl-toongk) Ger. n.
The sustaining of a note.

Aushaltungszeichen (ows-häl-toongs-tsī′-khĕn) Ger. n.
A mark indicating that a note is to be sustained, a hold or pause.

ausklingen (ows′-klĭng-ĕn) Ger. v.
To cease sounding: for a sound to die away.

auslauten (ows'-low-tĕn) Ger. v.
To proclaim the end by ringing a bell: to ring the last bell.

Auslösung (ows'-lā-zoongk} Ger. n.
Literally, the freeing or disengaging. That part of the piano action called the escapement and which permits the hammer, immediately after striking and while the finger remains on the key, to leave the string, allowing it to vibrate freely.

äussere Stimmen (oīs'-sĕr-ĕ shtĭm'-mĕn) Ger.
Outer voices or parts: hence, the extreme voices or parts, as the soprano and the bass.

äussert rasch (oīs'-sĕrt räsh') Ger.
Extremely quick.

aussingen (ows'-sĭng-ĕn) Ger. v.
To sing out: to finish a song.

Ausstattung (ows'-stät-toongk) Ger. n.
Equipment, getting up: mounting of an opera.

ausweichen (ows'-vīkh'n) Ger. v.
To modulate: to make a transition from one scale to another.

Ausweichung (ows'-vī-khoongk) Ger. n.
Modulation; transition.

autentico (ä-oo-tĕn'-tĭ-kō) It. adj.
Authentic; authoritative. See also authentic.

auteur (ō-tŭr) Fr. n.
Author; inventor; composer.

authentic
Immediately related to the keynote, that is, within an octave above the keynote. Equivalent to authentico (It.), authentique (Fr.), authentisch (Ger.).

authentic cadence
The old name for perfect cadence or perfect close, formed by the chord of the dominant (the chord based on the fifth tone of the scale) followed by the chord of the tonic (the chord based on the first or fundamental tone of the scale) in contradistinction to the plagal cadence which is formed by the chord of the sub-dominant (the chord based on the fourth tone of the scale) followed by the chord of the tonic. The perfect cadence is generally used to conclude modern music.

authentic keys
A series of notes which extend from the first degree or keynote of a major or minor scale to the fifth and the eighth or octave above.

authentic melody
See melody, authentic.

authentic modes
The seven modes or scales used in early church music, the original four of which are attributed to St. Ambrose, Bishop of Milan, in the Fourth Century. These modes had a compass of an octave above the final or keynote, in contradistinction to the plagal modes, established later, the first degree of which was four tones below the keynote of the authentic mode upon which it was based. Thus the first authentic mode ranged from d to d'; that is from D below middle C to D above middle C, while the first plagal mode was from a to a'. The two kinds of modes were inverted as regards structure, the authentic being considered as a pentachord, five tones, with a tetrachord, four tones, above it, the two meeting on the dominant, the most important tone of the older octaves and the fifth degree of the scale in the authentic modes. Thus:

$$\overbrace{d\ e\ f\ g\ a}\overbrace{\ b\ c'\ d'}$$

The plagal modes are thought of as a tetrachord with a pentachord above it meeting on the final in the corresponding authentic mode. Thus:

$$\overbrace{A\ B\ c\ d}\overbrace{\ e\ f\ g\ a}$$

No chromatic semitones were used except occasionally B flat.

authentic part of the scale
That part of the scale between the tonic or keynote and the dominant or fifth above in contradistinction to the plagal part or that part from the dominant to the higher extreme of the octave. For instance, in the key of C, C-D-E-F-G is the authentic part of G-A-B-C, the plagal part. The terms have grown into this use because of the musical significance of authentic as meaning nearer and more closely related to the keynote, and plagal as meaning further away and less closely related. Hence the authentic is considered a more important part of the scale than the plagal or "leaning" part.

authentique (ō-tĕn-tĕk) Fr. adj.

authentisch (ow-tān-tĭsh) Ger. adj.
Authentic: immediately related to the keynote, that is, within an octave above the keynote.

auto (ä-oo'-tō) Spa. n.
Act, action. Auto sacramental, an allegorical or dramatic play on a religious subject, in which music played an important part. These representations were formerly given during reli-

gious festivals, but have been obsolete since the Eighteenth Century.

autoarpa Wagner (ä-oo′-tō-är′-pä) It.

An improvement on the autoharp by which that instrument may be played in the ordinary keys. It was invented by E. Gläsel, of Markneukirchen, in 1896. See autoharp.

autoharp

A zither without finger-board or accompaniment strings. All the strings are swept or struck by a plectrum and are stopped by a series of from four to eight compound dampers called manuels or pedals so arranged that pressing one down leaves free only certain strings which form a chord. When these are swept with the plectrum a chord results. The melody is accented by special stress put on the melody tone of the chord.

autophon (aw′-tō-fōn) Eng. n. from Grk.

A kind of barrel organ.

autore (ä-oo-tō′-rĕ) It. n.

Author; composer.

auxiliary notes

Notes not essential to the harmony or melody but introduced to break possible monotony; for instance, a grace note or added note, a tone or semitone above or a semitone below an essential note.

auxiliary scales

The scales of relative keys. See also relative keys.

Ave Maria (ā-vē mä-rĭ′-ä or ä′-vĕ mä rē′-ä)

Hail! Mary.

1. The opening of a hymn to the Holy Virgin, written about the Twelfth or Thirteenth Century. It is based on the words of the angel Gabriel, "Hail Mary, full of grace; the Lord is with thee," and Elizabeth's salutation, "Blessed art thou among women, and blessed is the fruit of thy womb." These words have furnished the text of many musical compositions by eminent composers.

2. Also a prayer to the Virgin Mary consisting of the two salutations and a short prayer added by the church. It is called the Angelic salutation.

Ave Maris Stella (ā′-vā mā′-rĭs stĕl-lä or ā′-vĕ mä′-rēs stĕl′-lä) Lat.

Hail! Star of the Sea. A Roman Catholic hymn to the Virgin, sung at the Vesper service on her festivals. It follows the psalms and precedes the Magnificat. It is an unrhymed accentual hymn frequently ascribed to St. Bernard, but it antedates him, since it is found in a St. Gall manuscript of the Ninth Century. On account of its popularity in the Middle Ages, many hymns are founded on it.

Ave regina coelorum (ä′-vē rē-jī′-nä sē-lō′-rŭm or ä′-vĕ rā-gē′-na sē-lō′-rŭm) Lat.

Hail! Queen of the Skies. A Roman Catholic antiphon or responsive hymn sung during the divine office from the Feast of the Purification, February second, to Holy Thursday, and followed by its own versicle and response. It is found in St. Alban's Book of the Twelfth Century and was introduced into the service by Pope Clement VI in the Fourteenth Century. During Lent and Passiontide it recalls the part of Mary in opening heaven to man.

avec (ĕ-vĕk) Fr. prep.

With.

avec allégresse (ă-vĕk ăl-lā-grĕs′) Fr.

With gayety: cheerfulness; joyfulness; sprightliness. Equivalent to allégrement (Fr.), and con allegrezza or allegramente (It.).

avec âme (ă-vĕk äm) Fr.

With soul, spirit: soulfully, feelingly. Equivalent to con brio or con spirito (It.).

avec douleur (ă-văk doo-lŭr′) Fr.

With sadness, sorrowfully.

avec feu (ă-vĕk fŭ) Fr.

With fire, fervor, animation: brightly, spiritedly.

avec goût (ă-vĕk goo) Fr.

With good taste: tastefully; artistically.

avec le chant (ă-vĕk lŭ shäñ) Fr.

With the singing; meaning that the accompanist is to follow the singer implicitly. Equivalent to col canto, colle parte, and colla voce (It.)

avec lenteur (ă-vĕk läñ-tŭr) Fr.

With slowness; slowly; lingeringly.

avec les pieds (ă-vĕk lā pē-ā′) Fr.

With the feet.

avec liaison (ă-vĕk lē-ĕz-ôñ) Fr.

With connection; union, bound together. Smoothly. Same as legato.

avicinium (ăv-ĭ-sĭn′-ĭ-ŭm) Lat. n.

A word derived from avis, meaning bird, and vicinia, meaning likeness. The name applied to an organ stop composed of pipes which are so constructed as to produce a tone resembling that of a bird.

avoided cadence

A cadence which is prepared for and then omitted. See also cadence.

avoir du retenissement (ä-vwär dü rŭ-tăñ-tēs-mäñ') Fr.

To have an echo: to be repeated.

azione sacre (ä-tsĭ-ō'-nĕ sä'-krä) It.

A sacred musical drama; an oratorio.

B

B

1. The seventh tone of the scale of C major, that is, of the scale which has C for the keynote or first degree, and has the interval of a major third, two whole tones, between C and the third degree, namely, E. This scale is considered to be the typical diatonic scale because it necessitates no flats and sharps to bring about the succession of tones and semitones required to make a complete diatonic scale.

2. The name of one of the major keys, that is, of one of the keys having the interval of a major third, two whole tones, between the first and the third degrees, in this instance, B and D. The key of B major necessitates the use of five sharps, C sharp, D sharp, F sharp, G sharp, and A sharp, to obtain the proper diatonic succession of intervals. These appear in its signature.

3. The name of one of the minor keys, that is, the name of that key which has B for a keynote or first degree and has the interval of a minor third, one whole tone and a half tone, between B and D, the first and third degrees. It is called the relative minor of D major because they both require two sharps, C sharp and F sharp, to bring about the proper succession of intervals required by the diatonic scale.

4. The note B flat in Germany where B natural is called H.

5. Abbreviation of bass or basso.

bb Ger.

Double flat (bb). Same as doppel-b.

B cancellatum (kăn-sĕ-lā'-tŭm) Lat.

Cancelled B. The sharp formed originally by crossing or cancelling B to indicate that it was to be raised a half tone. Until the middle of the Eighteenth Century the sharp following a flattened note had the same meaning that the natural now has. See also accidentals.

B double flat

B lowered two half steps by means of a double flat; same tone as A.

B double sharp

The note B raised two semitones by means of a double sharp; the same tone as C sharp.

B dur (bā door) Ger.

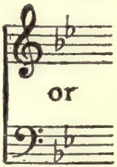
The key of B flat major.

B flat chord

The B flat major key has two flats in the signature. The chord of B flat consists of the notes B flat, D and F.

B flat major

The major key whose signature is two flats.



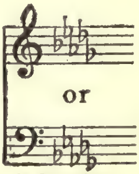
B flat major

B flat minor

The minor key whose signature is five flats, relative to the key of D flat major.

B flat minor chord

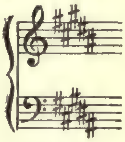
This chord consists of B flat, D and F flat, B minor key having five flats in the signature.



B flat minor

B major

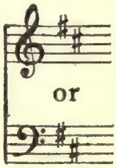
The major key whose signature is five sharps. See also B.



B major

B minor

The minor key whose signature is two sharps relative to the key of D major. See also B.



B minor

B in alt (ēn ält) It.

The third note in alto octave, or the tenth note above the G clef, or soprano clef. The note on the second space above the staff.

B in altissimo (ēn äl-tĭs'-sĭ-mō) It.

The octave above B in alto.

B-mol (bā-mŭl) Fr. n.

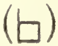
The character called a flat, which has the effect of lowering half a tone the note it follows. Also, the note B flat.

B moll (bā môl) Ger.

The key of B flat minor.

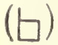
B quadratum (kwäd-răt′-ŭm) Lat.
B quadrum (kwäd′-rŭm) Lat.

Square B. In old notation B natural was written square, to distinguish it from B flat, B rotundum (*b*) and was therefore called B quadratum or quadrum. The modern natural sign (♮) evolved from this square B.



B rotundum (rō-tŭn′-dŭm) Lat.

Round B (*b*), the name given by the old musicians to the note B flat to distinguish it from B natural, B quadratum, which was written square: Later it became a general sign for lowering any note, and finally took the form of the modern flat sign (♭), B sharp.



The seventh note in the scale of C, raised by a half tone. In keyed instruments, the same as C natural.

baas (bās)

See basse danse.

babara (bä-bä′-rä) Spa. n.

A Spanish country dance.

babillage (bă-bē-yăzh′) Fr. n.

Chatter, babbling: a light and playful kind of music.

baboracka (bä-bôr-äk′-ä) Bohem. n.

A Bohemian dance noted for its peculiar rhythm.

baca (bä′-kä) Spa. n.

A lively tune on the guitar.

baccalaureus musicæ (băk-ä-law′-rē-ŭs mū′-zĭ-kē) Lat.

Bachelor of Music: the first musical degree. It is granted by English and some American universities, but not by German. It is followed by the degree of Doctor of Music, the Master's degree being unknown now. Abbr. Mus. Bac.

bacchanale (băk-kă-năl) Fr. n.

Drinking songs.

Bacchanalia (băk-ä-nā′-lĭ-ä) Eng. from the Lat.

Originally a Greek dance performed by priests and priestesses of Bacchus, dressed in fawn skins, wearing ivy crowns, and carrying thyrsi, spears entwined with ivy or having a pine cone stuck on the point. These ceremonies were introduced into Rome in the Second Century B. C., and at first were celebrated by women only, on three days of the year. Later the mysteries were opened to men, and their celebration was made more frequent. They were marked by such licentiousness and immorality that the Senate discontinued them in 186 B. C., many persons being sentenced to death or imprisonment because of the disclosures resulting from the investigations.

Bacchanalian songs

Originally songs sung in ceremonials of the worship of Bacchus, the Roman god of wine. Hence any songs in praise or defense of the use of wine.

bacchia

A Kamschatka Indian dance in two-four time.

bacchius (bă-kī′-ŭs) Eng. n. from Grk.

A metrical foot of three syllables, the first of which is short, the second and third long, ◡ — —. It was thus named because used in hymns honoring Bacchus.

Bacchuslied (bäkh′-oos-lēd) Ger. n.

Bacchus-song: originally songs sung in honor of Bacchus, god of wine; also any song celebrating wine and drinking.

bacciocolo (bät-tchĭ-ō-kō′-lō) It. n.

An instrument of the guitar family common in Tuscany.

Bachelor of Music

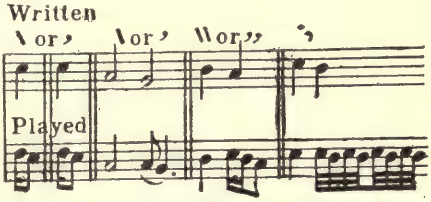
The first in order of the musical degrees granted by English and some American universities; it is not conferred by German or other European universities. Abbr. Mus. B., Mus. Bac.

back-block

A part of the piano more generally known as the wrest-plank. A strip composed of several layers of pine glued together, holding the wrest or tuning pins around which the strings are wound and which are turned to lengthen or shorten the strings, thus lowering or raising their pitch.

backfall

1. An obsolete melodic decoration in harpsichord and lute music and the sign which indicated it:



2. In organ building, a lever whose front end is raised by the motion of a key or pedal when depressed. At the same instant the rear end of the lever is lowered, thus the upward motion is transferred into downward.

back-positive
In some organs a set of pipes which stand back of the player, hiding him from view. In organs having three manuals these pipes usually belong to the lowest keyboard and are connected with the organ by a mechanism under the floor. These are called the "Choir" organ in old cathedral organs of England.

back-turn
See inverted turn.

badinage (bă-dē-năzh) Fr. n.
Playfulness; sportiveness.

bagana (bă-gä′-nä) Abyssinian n.
An Abyssinian lyre having ten strings tuned to five notes and their octaves.

bagatelle (bă-gă-tĕl) Fr. n.
A trifle: a short piano composition, rather easy and light in character.

bagpipe
An instrument of eastern origin and of very great antiquity, which was almost universally used. It was known to the Greeks and was a military instrument among the Romans, and during the Middle Ages attained great popularity. The French form of bagpipe called musette was one of the instruments played at concerts at the court of Louis XII. It gradually fell into disuse, holding its place longest in England, Ireland and Scotland, Italy and Sicily and Poland, in which countries it may still be heard occasionally. It was also used in the East, in China, Egypt, India and Persia.

The bagpipe varies in form, but its general characteristics are a leather bag, which contains the wind conveyed from the mouth or from a pair of bellows worked by the arm, three pipes or drones capable of producing but one tone each, and the melody pipe called chaunter, which is fitted with a reed and bored with six or eight holes, stopped at the ends by the fingers of the performer. The Highland bagpipe is perhaps the most common form, so a description of it follows: It has a valved tube leading from the mouth to an air-tight leather bag, into which are tightly fastened five short tubes, into which are fitted the three long pipes or drones, the blow pipe and the chaunter. The drones are tuned by a slider on the pipe itself, which varies the length of the air column in the pipe. The drones are single reeds, but the chaunter has a double reed like oboe and bassoon. The length of the drones are proportioned to their notes, and their tuning varies, some authorities stating that they are all tuned to A, others that they are tuned to G, D, G, D, A, D, or even G, D, A. The chaunter is a conical wooden tube about fourteen inches long, having eight sound holes, seven in front for the fingers, and one at the top behind for the thumb of the right hand. Two additional holes are bored across the tube below the lowest sound hole, to regulate the pitch. The chaunter is not tuned in strict accord with any generally used modern musical scale. The nearest idea of the position of its tones can be obtained by taking the common chord of G, that is G plus the notes at intervals of a third and a fifth above it, and adding above it the common chord of A and an extra note, F or F sharp. We get G, B, D, G plus A, C sharp, E and A. This very imperfect tuning gives the bagpipe its archaic and picturesque character. Ornamental notes are much used and are called warblers. A skilful piper is able to introduce a warbler of eleven notes between the last up beat and the first down beat of a measure. Until modern times music for the bagpipe was written according to a special system of notation, each note being called by a special name.

baguette (bă-gĕt′) Fr. n.
A drum-stick.

baguettes de tambour (bă-gĕt′ dŭ tăñ-boor) Fr.

baile (bä-ē′-lĕ) Spa. n.
The Spanish national dances.

baisser (bĕs-sā) Fr. v.
To lower: to flatten, or lower by a half tone the pitch of an instrument.

baisser le rideau (bĕs-sā lŭ rē-dō′) Fr.
To lower the curtain.

balalaika (bä-lä-lī′-kä) Russ. n.

balalaika (băl-ă-lī′-kä Eng. n.
A crude stringed instrument of the guitar family of Russo-Tartar origin. It is narrower and shallower than the guitar and has two, three or four strings tuned in minor. The Russian Moujiks use it to accompany their folk-songs and the gypsies also use it.

balance (bă-lăñ-sā′) Fr. n.
A call in square dancing.

1. The couples stand opposite each other and face to face with partners, they balance or walk back and forward through four measures of music; then partners grasp hands, and circle always to the left.

2. The gentleman, standing beside his partner, takes her left hand in his left hand and her right hand in his right, the right arm being crossed over the left. They then slide seven steps sidewise and stop, then seven steps back to place, turning to the right in passing the opposite couple.

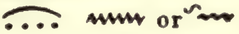
3. Opposite couples clasping only one hand walk across, each couple passing to right, at seventh steps both couples return to place.

balance-rail

A wooden strip running transversely under the middle of the keys of a piano and upon which they are balanced.

balancement (bă-läñs-mäñ) Fr. n.

A balancing, swinging, palpitation. In either instrumental or vocal music, a tremulous effect given to add expression to a sustained note. Specifically, an effect obtained on the clavichord (not piano) by vibrating the finger while depressing a key, thus producing a prolonged tremulous tone. Indicated by



Balchen (bäl-kĕn) Ger. n.

See Balken.

baldamente (bäl-dä-mĕn′-tĕ) It. adv.

Boldly: to be played boldly.

baldanza (bäl-dän′-tsä) It. n.

baldezza (bäl-dĕts-sä) It. n.

Boldness, audacity: to be played with boldness.

Balg (bälkh) Ger. n.

Literally, skin: hence, the bellows of an organ.

Balgtreter (bälkh′-trā-tĕr) Ger. n.

Bellows-treader. In the Fourth Century organs were supplied by bellows five feet long, and these were weighted down by two men standing on top of them. Since the men who performed this office varied in weight, the organ did not always produce the same effect. Later, the bellows were so arranged that they were worked by hand, and now a mechanical device operates them.

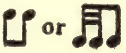
Balgzug (bälkh′-zoog) Ger. n.

Bellows-stop. The draw-stop which gives the organist control over the bellows. They are brought into operation by drawing the stop out and the reverse shuts them off.

Balken (bäl′-kĕn) Ger. n.

1. The thin strip of wood, called the bass bar, glued to the belly of a violin and following the direction of the string having the lowest pitch.

2. The heavy line which connects the stems of a series of hooked notes, and is used in place of the hooks: as in



ballabile (bä-lä′-bĭ-lĕ) It. n.

Literally, ballet dance. A term signifying music written in style of dance or ballet music.

ballad

From the Italian ballare, to dance, and originally a dance tune, but now meaning a song of the popular order. Also applied to a simple narrative poem, designed to be sung. The term was originally used by musicians to signify a simple melody for the voice with an equally simple accompaniment and may be extended to include instrumental compositions of a like character. May also apply to more valuable compositions written for single instruments or an orchestra and embodying the idea of a narrative.

ballad opera

A class of English opera, in which the songs are written to tunes of old ballads and popular songs, and in which the dialogue is all spoken. Also light opera, or opera in which ballads and dances predominate.

ballade (băl-lăd′) Fr. n.

Ballade (bäl-lä′-dĕ) Ger. n.

See ballad.

Balladendichter (bäl-lä′-dĕn-dĭkh-tĕr) Ger. n.

A writer of ballads.

Balladensänger (bäl-lä′-dĕn-sĕng-ĕr) Ger. n.

A ballad singer.

balladry

The subject or style of ballads.

ballare (bäl-lä′-rĕ) It. v.

To dance.

ballata (bäl-lä′-tä) It. n.

A dance, a ballad: the melody of any song which may be used for dancing. See also ballad.

ballatella (bäl-lä-tĕl′-lĕ) It. n.

ballatetta (bäl-lä-tĕt′-tä) It. n.

A short ballad.

ballatrice (bäl-lä-trē′-chĕ) It. n.

A female dancer.

ballematia (bäl-lē-mä′-tē-ä) It. n.

Songs written in the style of dance music.

ballerina (bäl-lĕ-rē′-nä) It. n.

A female professional dancer or dancing teacher.

ballerino (bäl-lĕ-rē′-nō) It. n.

A male professional dancer or dancing teacher.

ballet (băl-lā') Fr. n.

1. An elaborate and spectacular dance given by specially trained dancers and introduced in an opera or other stage-piece.

2. A pantomimic production accompanied by music, in which the story is not only represented by gestures but by dances as well.

3. A light madrigal of the Sixteenth Century which was accompanied with dancing. It was characterized by the repetition of "fa la" at the end of each line and hence was also known as "a las."

4. The company of dancers of the ballet (corps de ballet).

ballet master

One who directs the rehearsals at the ballet. Also, one who arranges the plot of the ballet; that is, the story which the pantomime of the ballet is supposed to tell.

ballett (bäl-lĕt') Ger. n.

The same as ballet.

ballette

A ballet.

balletti (bäl-lĕt-tē) It. n.

Dance melodies.

balletto (bäl-lĕt-tō) It. n.

The name given by Bach to a moderately fast piece of music. A ballet or dance. A theatrical representation of a story by means of dancing and pantomime. A trivial kind of music that was both sung and danced.

balli bäl'-lē) It. n.

Dances.

ballistia (bäl-lēs'-tē-ä) It. n.

See ballematia.

ballo (bäl'-lō) It. n.

A dance or dance tune.

ballo della stira (bäl'-lō dĕl'-lä stē'-rä) It.

The Italian for Styrian dance. A dance with slow, even glide resembling the waltz and danced in Styria, a duchy of Austria.

ballo ungherese (bäl'-lō oon-ghĕ-rā'-sĕ) It.

Hungarian dances or dances in Hungarian style, in two-four time, syncopated; that is, with the accent on the part of the bar naturally unaccented.

ballonchio (bäl-lōn'-kē-ō) It. n.

An Italian dance not unlike the passepied.

ballonzare (bäl-lôn-tsä-rĕ) It. v.

To dance carelessly; to jump about. To dance recklessly, unmindful of rule.

band

1. A number of musicians playing together upon portable musical instruments.

2. An orchestra.

3. More specifically, a company of musicians playing martial music.

4. That section of the orchestra playing upon instruments of the same class, as wind band, string band.

Band (bänt) Ger. n.

A binding, a volume, anything sewn together. Hence a book of musical writings.

banda (bän'-dä) It. n.

The Italian word for a musical band, or a band of musicians.

Bande (bän'-dĕ) Ger. n.

A company of wandering musicians.

bande (bäñd) Fr. n.

Name given to the twenty-four violins in the royal court orchestra, especially during the reign of King Charles II. of France.

bandelore (băn'-dĕ-lōr) n. origin obscure.

bandola (bän-dō'-lä) Spa. n.

bandolin (bän-dō-lēn') Spa. n.

bandolore (băn'-dō-lōr) n., origin obscure.

An instrument of the lute family, having a variable number of steel or gut strings plucked with a plectrum or the finger. In all important respects like the modern mandolin. Similar to the mandora, mandola, mandoer, mandura, mandurchen, pandora and pandura.

bandonion (băn-dō'-nĭ-ăn)

A kind of concertina invented in 1830 by Uhlig of Chemnitz and named after Heinrich Band of Crefeld. It had square keyboards instead of oblong or hexagonal.

bandora (bän-dō'-rä) It. n.

bandore (băn-dōr') Eng. n.

bandura (bän-doo'-rä) It. n.

See bandola.

bandurria (bän-door'-rē-ä) Spa. n.

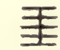
A guitar having wire instead of gut strings.

banjo

The negro pronunciation of banjore, a corrupt form of bandore, which see. Also written banjer. An instrument supposedly descended from the African bania. It has a long neck which carries the finger-board and pegs which tighten the strings, and are a support for the body which consists of a circular part like a drumhead over which parchment is stretched. It has from five to nine strings stopped in the ordinary way except an octave string next the lowest tuned string which is never stopped. When there are five strings they are tuned to the G on the third space below the treble clef C on the first line, below G on the second line, B on the third, D on the fourth and G on the space above. The parchment drum gives the strings a peculiar tone quality. The music of this instrument is sprightly and quaint in character, adapted to dancing and as an accompaniment to the voice, and the instrument is a great favorite with the American negro.

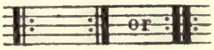
Bänkelsänger (běnk'-ěl-sěng-ěr) Ger. n.
Bench-singer. Strolling ballad-singers of a low class, who partly sing and partly recite ballads and romantic tales at fairs and such places. So called because they stood upon benches the better to be heard.

bar
1. A vertical line drawn through the staff to indicate its division into measures and the place of the strong accent which is on the first beat of a measure immediately after the bar.

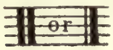


2. Incorrectly applied to the measure itself, a use which has brought into existence the incongruous expression bar-line, instead of bar.

bar, dotted double
A double bar with dots before shows that the music preceding it is to be repeated. A double bar having dots after it shows that the music which follows is to be repeated. When the dots appear on both sides the music on both sides is to be repeated.



bar, double
Two lines drawn across the staff



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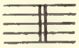


to divide it into different parts or to indicate the end of the composition.

barbarism
An arrangement of notes or phrases that is an offense against purity of musical style.

barbaro (bär'-bä-rō) It. adj.
Fierce, cruel: as related to music, meaning wild and vehement.

barbet (bär-bět') Eng. n. from Grk., but probably of eastern origin.

barbiton (bär'-bĭ-tŏn) Eng. n. from Grk., probably of eastern origin.

baritos (bär -bĭ-tŏs) Eng. n. from Grk., but probably of eastern origin.
1. An ancient Greek lyre whose invention is accredited to Anacreon. It is supposed to have been a seven-stringed lyre.
2. In the Sixteenth and Seventeenth Centuries, the name given to instruments of the violin species.

barcarola (bär-kä-rō'-lä) It. n.
barcarolle (băr-kă-rôl') Fr. n.
barcaruola (bär-kä-roo-ō'-lä) It. n.
A simple instrument or vocal melody written in imitation of or similar in character to the songs of Venetian gondoliers and usually in six-eight time.

bard. Eng. n. of Celt. origin.
In all Celtic countries the name given poet musicians or minstrels whose duties consisted in celebrating the deeds of heroes and kings, reciting accounts of battles and other important events at social gatherings, and of singing the praises of the gods at all religious assemblies. They usually accompanied themselves on the harp, or the ancient Celtic instrument like a violin which they called crowd or crwth. They became very powerful, winning the favor of kings and princes through their abilities as chroniclers or entertainers, and wielding it sometimes so mightily that laws were made to restrain them. They marched in the forefront of battle, inciting the warriors to bravery by means of their heroic and inspiring music, and in times of peace served the state as embassadors and heralds. They were the preservers of traditions and chronicles, and were sometimes among the most learned people of a community. They preserved old song forms and the words of old songs and ballads and have thus greatly influenced music of the nations in which they flourished. They kept their influence longest in Wales, where they held assemblies called Eisteddvodau, where they met and held contests in recitation and singing until the time of Queen Elizabeth; these assemblies have since been revived. In Ireland they are divided into Filheda or singers of sacred and heroic songs, who served as heralds and councillors and embassadors; Braithlemain, who expounded the laws; and Senachaidhe, who preserved the chronicles and records. To the bards in great measure we owe the preservation of ancient Celtic song.

bardd alan (bärd-ä'-lăn) Welsh n.
A professor of music.

Bardiet (bär-dēt′) Ger. n.

An ancient battle song. This word was coined by Klopstock from barditus or baritus, meaning battle song.

bardone (bär-dō′-nĕ) It. n.

1. One name for the baritone, a bowed instrument dating from the Seventeenth Century. It was a large instrument resembling the violoncello in size and was furnished with six or seven gut strings and a varying number of brass or steel strings which were not touched with the bow, but vibrated sympathetically with the others.

2. An occasional spelling of bourdon, the name of an organ stop composed of wooden pipes covered at the top, and consequently having a hollow or fluty tone. The pitch is very deep, the lowest tones being either three or four octaves below middle C.

bardus (bär′-dŭs) Celt. n.

A singer: one who recites with accompaniment.

bare

See naked.

Barem (bä′-rām) Ger. n.

An obsolete name for an organ stop otherwise known as Stillgedackt. The pipes are covered at the top, making the tone very soft.

Bärentanz (bār′-ĕn-tänts) Ger. n.

Bear dance. An imitation of primitive peasant music with drum and shrill piccolo.

bargaret (băr-zhă-rā′) Fr. n.

barginet (băr-zhē-nā) Fr. n.

An old name for a rustic song to accompany dances. Shepherds' or pastoral songs.

baribasso (bä-rĭ-bäs′-sō) It. n.

A bass-barytone or very deep barytone voice.

bariolage (bă-rē-ō-lăzh′) Fr. n.

A medley. In playing violin or similar instruments, an ornamental part of the composition, which is played mostly on the open strings; that is, played on the strings without pressing them with the fingers.

baripicni (bä-rĭ-pĭk′-nī or bä-rē-pēk′-nē) Grk. adj.

An ancient Greek term, meaning low tones in general.

baripicini suoni (bä-rĭ-pēk′-nē) Grk.; soo-ō′-nē It.)

Fixed sounds.

baritenore (bä′-rĭ-tā-nō′-rĕ) It. n.

A low tenor voice, almost barytone.

baritone

See barytone.

baritono (bä-rē-tō′-nō) It. n.

See barytone.

barocco (bä-rôk′-kō) It. adj.

barock (bä′-rôk) Ger. adj.

baroque (bă-rôk′) Fr. adj.

An adjective used to describe music which sounds confused and eccentric, and in which the tone sequence departs from simple and natural arrangement.

Bärpfeife (bār′-pfī-fĕ) Ger. n.

Literally, bear pipe. The name of an obsolete stop composed of pipes covered at the top with caps of a peculiar shape. The lowest tone of which they were capable was two or three octaves below middle C. The tone was rather humming and had a growling quality.

barra (bär′-rä) It. n.

A bar: a line drawn perpendicularly across the staff or five lines upon which music is written, thus dividing the notes into groups called measures, which form musical units.

barrage (băr-răzh′) Fr. n.

In guitar and lute playing the placing of the left fore-finger on some of the strings, thus shortening the strings and consequently raising the pitch.

barre (băr) Fr. n.

A bar or perpendicular line drawn across the staff to divide the notes into groups, thus regulating the time and air of the composition.

barré (băr-rā) Fr. v.

Same as stopping. Equivalent of barrage.

barre de luth (băr dŭ lüt) Fr.

The bridge or small arched piece of wood on the face of the lute over which the strings pass to the screws on which they are stretched.

barred C 𝄵

C with a bar through it, the sign for alla breve time, meaning that the notes which follow are to be sounded twice as fast as in common time. It usually stands at the beginning of a piece, instead of 2-2, but is also used to indicate two-one or four-two time.

barrel

The cylinder studded with pins which in the barrel organ opens the key-valves, and in the music box sets in vibration the teeth of a steel comb by which the sound is produced.

barrel, chime

The revolving cylinder in a mechanical apparatus for playing chimes.

barrel organ

A portable organ. A crank turned by hand revolves a wooden cylinder furnished with keys, which open a series of valves. Currents of air are in this way forced into pipes of various length and diameter and the tones produced. By mechanical devices the valves are opened in melodic and harmonic order, and the barrels or cylinders are movable so a number of melodies can be played. The compass seldom exceeds two and one-half octaves and as the tone is incapable of expression the music becomes decidedly monotonous.

At one time the barrel organ was used in church services but today is known only as a means of street entertainment and even there is being superseded by the street piano. Also called hand organ.

barrer (bār-rā') Fr. v.

To bar, to obstruct, to stop. In guitar playing the act of pressing all the strings against the finger-board, with the left fore-finger, thus raising the pitch.

barrer, great (băr-rā') Fr.

The act of pressing all the strings on a guitar at once with the first finger of the left hand.

barrer, small (băr-rā') Fr.

The act of pressing two or three strings on a guitar with the first finger of the left hand.

barrure (băr-rür) Fr. n.

The bar of a lute.

Bart (bärt) Ger. n.

Literally, beard. The ear of an organ pipe, one of the metal projections at either side or under the mouth of a pipe to add brilliancy to the tone.

baryphonus (băr-ĭ-fō'-nŭs) Grk. adj.

Literally, a deep tone. A very, deep or very coarse (man's) voice.

baryton (bă-rē-tôñ) Fr. n.
Baryton (bä-rĭ-tōn') Ger. n.
barytone (băr'-ĭ-tōn) Eng. n.

1. A male voice, intermediate between bass and tenor and partaking of the quality of bass. Its range is usually from lower G on the bass staff to lower F on the treble.

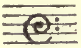
2. A brass wind instrument of the saxhorn family having a range of from B flat on the second line of the bass staff to C flat on the third line of the treble stave.

3. A viola da gamba, an ancient instrument similar to the violoncello, the bass instrument of the viol family, which beside the regular strings had sympathetic metal strings passing under the keyboard. The peculiarly shaped bridge carries six or seven regular strings tuned much as they are on the viola da gamba. Partly under it and partly to the right of it is a brass frame carrying a variable number of strings, from seven to forty-four. The lowest string was usually tuned to E and the tuning of the rest varied according to their number, the largest number allowing a pair of strings to each half tone throughout the two octaves which comprises the compass of the instrument. If the strings were only seven they were probably tuned to some diatonic scale. The barytone was invented in the latter half of the Seventeenth Century, and was attributed to English makers, although no English specimens exist, and the instrument was used almost exclusively in Germany. Equivalent of viola di bordone and viola bastarda.

4. A term applied to any instrument between the bass and tenor instruments of the same family. Abbr. bar.

barytone clef

The F clef placed on the third line of the staff: Now obsolete.



barytonhorn

The euphonium.

Barz Welsh n.

A poet musician or bard.

bas (bä) Fr. adj.

Low.

bas dessus (bä dŭs-sü) Fr.

Literally, second treble. The mezzo-soprano voice. The female voice that is lower than soprano and higher than contralto.

base n. and adj.

An old spelling of bass.

basis

An obsolete name for the bass part, used in place of bassus during the Sixteenth Century, owing to the predominating influence of the Greek language at that time.

Baskische Trommel (bäs-kĭsch'-ĕ trôm'-mĕl)

Equivalent of tambourine. See also tambourine.

bass (bās) Eng. n.
Bass (bäs) Ger. n.

1. The lowest note in a chord or the lowest part or voice in a composition.

2. That male voice having the lowest pitch. Its compass is from the second F below middle C to middle C.

3. A prefix indicating the lowest pitched instrument in a family, as bass-viol.

4. When used as a suffix to the name of an organ pipe it denotes that the pipe is connected with the pedal keyboard, as Gemshornbass. Abbr. B.

5. Formerly the name of a bowed instrument furnished with five or six strings and intermediate in size, between the cello and the double-bass.

6. In German the abbreviated name for Kontrabass (double-bass).

bass, Alberti (ăl-bĕr′-tē bäs) It.
See Alberti bass.

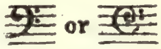
bass bar
A long, narrow strip of wood glued to the inner surface of the belly of instruments of the violin family, under the lowest or G string.

bass beam
See bass bar.

bass bridge
The thin strip of wood glued inside the viol under the bass string. Also called bass beam or bass bar.

bass clarinet
A clarinet an octave lower than the B flat clarinet. See also clarinet, bass. Abbr. B. Kl.

bass clef
The sign at the beginning of the staff which shows that the notes are in the bass. It is a modification of the letter F which has gone through various transitions before arriving at its present form. See also F clef.



bass clef note
The note which in the bass staff is placed on the same line with the bass clef, the fourth line.

bass, continued
An instrumental bass-part, which continues throughout the composition. Above or below each bass note are written Arabic numerals which represent certain notes. Those numerals in a vertical line above a bass note form a chord with it, and these chords played successively comprise the composition.

bass, drone
The monotonous base note produced by the largest tube of the bagpipe.

basse figurée (bäs fē-gü-rā′) Fr.
Figured bass: bass to which the other parts, such as treble and alto, are indicated by figures written above and below the bass notes.

bass, first
A barytone voice; one between bass and tenor. Same as high bass.

bass flute
An obsolete instrument of the flute family. It was the instrument lowest in pitch of that species and was blown at the end like the flageolet. In order that the player might reach remote holes with his fingers an upward bending tube conveyed the air from his lips to the mouthpiece of the instrument. It was tuned from C on the first space below the bass clef to D on the second space above. Equivalent to flötebass.

bass, fundamental
Bass which contains the note from which the chord is built up. This bass is not intended to be played but to serve as a test of correctness of harmony.

bass, given
A bass to which the harmony, or accompanying chords must be added.

bass, ground
A bass passage four or eight bars long, repeated throughout the movement, having a subject of its own, and on each repetition having a new or varied melody.

bass, high
Same as first bass.

bass horn
A wood-wind instrument allied to the serpent. It had a wooden S-shaped tube fitted with metal bell and cupped mouthpiece. It had a dull tone and was slow to respond to the efforts of the player. It was invented by Frichot in 1804 and remained in common use only a short time. Its compass was from C on the second line below bass clef to C on the third line above the treble clef. It was much used in bands.

bass, low
A voice lower in range than the ordinary bass voice. Same as second bass.

bass lute
See theorbo.

bass melodious
See melodious bass.

bass, principal
See principal bass.

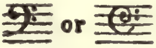
bass, radical
The bass from which the chords forming the other parts of a composition are built up. Same as fundamental bass.

Bassschlüssel (bäs′-shlüs-sĕl) Ger. n.
Bass clef: the sign placed on the

fourth line at the beginning of the staff to indicate that the notes are pitched or placed in the bass. See also bass clef.

bass, second
See second bass.

bass staff
The staff having the F clef placed on the fourth line, the line next to the top, as



bass string
In stringed instruments, the string upon which the lowest note is played.

bass, thorough
A system of notation which might be called musical shorthand. The bass part of the composition is written out and the other parts, such as treble and alto, are indicated by Arabic numerals written above or below the bass notes. Each figure indicates the interval or difference in pitch between its note and the bass, and the order of the figures is according to the width of the intervals, the widest being placed at the top. Equivalent to basse chiffrée, basse continue, basso figurato, basso numerato, and synonym of continued bass.

bass trombone
The bass instrument of the trombones, a series of metal wind instruments used in orchestra and making the half tones by means of a slide mechanism. The bass trombone has a range from C on the second line below the bass clef to F on the first space of the treble clef.

bass tuba
The brass wind instrument of the tuba class, the lowest members of the saxhorn family. A cylinder horn in two forms; the one tuned to e flat is straight and the one tuned to b flat circular and passing around the neck of the performer. The tuba has four valves and gives a complete chromatic scale of about four octaves, with b flat, that is b flat on the second line of the bass clef, as its first open tone and a range up to f on the first space of the tenor clef. This instrument is used in orchestras in Germany and in military bands.

bass, viol
See violoncello.

bassa, ottava (ôt-tä′-vä bäs′-sä) It.
A direction phrase, meaning that the passage is to be played an octave lower than it is written. Abbr. 8va. bassa 〰 or 8va., written below the clef.

bassanello (bäs-sä-nĕl′-lō) It. n.
An obsolete wood-wind instrument similar to the bassoon. It had a double reed with a funnel-shaped mouthpiece, and the mouth was bent in a S-shape. It was built in three different sizes, bass, tenor and discant.

Bassbläser (bäs′-blā-zĕr) Ger. n.
Bass-blower. A bassoonist.

basse (bäs) Fr.
The bass part. See also bass.

basse chantante (bäs shäñ-täñt) Fr.
A flexible bass voice having barytone quality.

basse chiffrée (bäs shēf-frā′) Fr.

basse continue (bäs kôn-tă′-nü) Fr.
Continued bass. The bass part to which the accompanying parts are indicated by numbers written above and below the bass notes. The equivalent of thorough bass, continued bass, figured bass, basso continuo, basso figurato, basso numerato.

basse-contre (bäs-kôñtr) Fr. n.
A deep bass voice with a range extending below the ordinary bass.

basse danse (bäs) Fr. n.
The low dance; a dance much practiced by the French aristocracy in the Fifteenth and Sixteenth Centuries. It was danced by two persons and has a slow, gliding, graceful movement similar to the minuet, the foot being kept close to the floor at all times, hence the name. It consisted of four parts, some more lively, but no step was rapid or jumping as in many dances of that period. It was accompanied by the flute and tabour, a small drum or tambourine, both instruments being performed by one person.

basse fondamentale (bäs-fôñ-dă-mäñ-tăl′) Fr.
Root bass or generator: the bass note from which the chord is built up.

basse taille (bäs tī′-yü) Fr.
A barytone voice having bass quality.

basset-horn
An instrument of the clarinet family, of very beautiful rich tone, invented about 1770 and improved by Lotz of Pressburg twelve years later. It had a range of all the half tones except F sharp and A flat in the lower part from F on the first space below the bass clef to C on the second line above the treble clef, and except for the four lowest notes differed in no respect from the tenor clarinet. These four notes were obtained by means of

long keys worked by the thumb of the right hand, which on ordinary clarinet is used only to support the instrument. For convenience of handling this instrument has been made in a variety of curved shapes, the curve coming either between the right and left hands or just below the mouthpiece, it had a curved and bell shaped metal end. Music for it is the bass and treble clefs a fifth higher than the real sound. In spite of its fine tone and the ease with which it may be played this instrument has never been much used.

bassetto (bäs-set'-tō) It. n.
1. Formerly a small bass viol furnished with only three strings.
2. Rarely used as a name for the tenor violin.
3. When the bass is silent, the term applied to the lowest part of the harmony.
4. An organ stop composed of pipes fitted with reeds for producing the sound. The lowest tone is two or three octaves below middle C.

Bassflöte (bäs'-flā-tĕ) Ger. n.
See bass flute.

Bassgeige (bäs'-gī-khĕ) Ger. n.
Violoncello, bass viol. See also violoncello.

bassi (bäs'-sē) It.
A term designating the entrance of the brass instruments.

Bassist (bäs'-sĭst) Ger. n.

bassista (bäs-sĭs'-tä) It. n.
One who sings bass.

Bassklausel (bäs'-klow-zĕl) Ger. n.
Bass movement. At the close of certain compositions the rhythmic change of the bass from the form built on the dominant, or fifth note of the scale to that built on the tonic, or first note.

Basslade (bäs'-lä-dĕ) Ger. n.
The sounding-board of an instrument.

Basslaute (bäs'-lōw-tĕ) Ger. n.
See theorbo.

basso (bäs'-sō) It. n.
The bass part. See also bass.

basso concertante (bäs'-sō kôn-chĕr-tän'-tĕ) It.
The principal bass accompanying solos and recitatives; also, lighter and more delicate parts played by bassoon and violoncello.

basso continuo (bäs'-sō kôn-tĭ-noo'-ō) It.
An instrumental bass part running throughout the composition and accompanied by figures indicating the general harmony. The equivalent of continued bass, basse continue, basse chiffrée, basso figurato, basso numerato, figured bass and thorough bass. Abbr. B. C., Bass Con.

basso contra (bäs'-sō kôn'-trä) It.
1. The lowest and most serious part of a composition.
2. A double-bass viol.

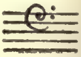
basso da camera (bäs-sō dä kä'-mĕ-rä) It.
A chamber bass-viol: a small double-bass viol, such as is used for solo performance.

basso numerato (bäs'-sō noo-mĕ-rä'-tō) It.
The bass part of a composition to which the other parts are indicated by Arabic numerals written under and over the bass notes on the staff. The equivalent of basso continuo, basso figurato, basse continue, basse chiffrée, thorough bass, continued bass and figured bass.

basso, oboe (ō-bō-ā' bäs'-sō) It.
See oboe basso.

basso ostinato (bäs'sō ôs-tĭ-nä'-tō) It.
Obstinate bass: a bass part consisting of a few simple notes repeated over and over again, while at each repetition the other parts vary the melody. The bass part upon which rests the construction of the whole composition.

basso profundo clef
The F clef on the fifth line of the staff, used prior to the Eighteenth Century.



basso recitante (bäs'-sō rä-chē-tän'-tĕ) It.
The bass part of a small chorus.

basso ripieno (bäs'-sō rē-pē-ā'-nō) It.
Full or filling bass: a bass part intended to be played only in the parts where all the voices or instruments are used.

basso tenuto (bäs'-sō tĕ-noo'-tō) It.
Holding or following bass: that bass part which continues throughout the composition, with numerals above and below each bass note to indicate the notes which form the other parts.

basson quinte (bās-sôñ-kănt) Fr.
A tenor bassoon, at interval of a fifth higher in pitch than the ordinary bassoon. It had a compass of F on the first space below the bass clef to F on the top line of the treble clef. It is now entirely out of use.

basson russe (bäs-sôñ rüs) Fr.
A variety of bass horn having no

connection with the bassoon, or points of similarity with it.

bassoon

A wooden double reed instrument which forms the natural bass for oboe and other similar reed instruments. It probably descended from a class of ancient instruments called bombardo, brummers or pommers, and the early instruments had a contrivance somewhat on the order of the crooks and transposing slides of modern brass instruments; there were holes stopped by the fingers as well as holes closed by pegs and used only in certain keys. The modern instrument consists of five parts called the crook, wing, butt, long joints and bell, which fitted together form a hollow cone about eight feet long, tapering from three-sixteenths of an inch at the reed to an inch and three-fourths at the bell. In the butt joints the bore is bent abruptly back upon itself, both sections being pierced in the same block of wood and united at the lower end. The prolongation of the double tube usually being stopped by a flattened oval cork, or the more effective modern method of a U-shaped sliding tube. The whole length of the tube is ninety-three inches, about twelve in the crook, thirty-two in the downward part and forty-nine in the upward joints. The extreme length of the instrument is little over four feet. Its finger holes are brought within reach of the fingers of one hand by having the upper holes, which are stopped by the forefinger, bored obliquely upward into the wood and those for the third and ring finger bored obliquely downward. Three holes are in the projecting piece of wood, called wing joint, and three on the front of the butt joint, closed by the first three fingers of left and right hands, respectively, a hole on the back of the butt joint closed by the thumb of the right hand and a series of interlacing keys on the long joint producing the lowest notes of the scale by means of the left thumb. The bassoon is held in the hollow of the hands on a level with the breast, the right hand being a bit below and behind the left thigh.

The bassoon has a range of from B flat on the third space below the base clef to A flat on the second space of the treble clef. It has a very complicated scale which varies in different models, so that a player must be thoroughly familiar with his individual instrument. It is much used in orchestra and was written for by the most celebrated composers. Abbr, B., bn.

bassoon, Russian

See Russian bassoon.

bassoon stop

An organ stop composed of pipes which give a tone similar to that of the bassoon.

Basspommer (bäs′-pôm-mĕr) Ger. n.

The lowest member of the pommer family. See also Pommer.

Bassposaune (bäs′-pō-zow′-nĕ) Ger. n.

A bass trombone. Abbr. B. P.

Bassaite (bäs′-zī-tĕ) Ger. n.

Literally, bass string: the string of an instrument upon which the lowest note is sounded.

Bassstimme (bäs′-shtĭm-mĕ) Ger. n.

Literally, the bass part, or bass voice.

basta (bäs′-tä) It. interj.

bastante (bäs-tän′-tĕ) It. adj.

Enough, sufficient. Play no further unless so directed by the conductor.

bathyphon

Deep sounding. A wood wind-instrument probably invented by Skorra or Ureprecht of Berlin in 1829. It seems to have been somewhat like the serpent and bass horn, and had a mouthpiece like a clarinet. Its compass was from D on the second space below the bass clef to B flat on the first space above.

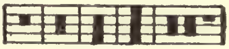
bâton (bă-tôñ) Fr. n.

Literally, stick.

1. The rod with which the orchestra conductor beats time.

2. A rest or pause of two or more measures.

3. A thick vertical mark across one or more spaces of the staff which indicates a rest of as many measures as there are spaces covered by the mark, written thus:



indicating rests for one, two, three, four and five measures. Rests of more than two measures, however, are usually indicated by numbers over the signs. See also rest.

bâton de mesure (bă-tôñ dŭ mŭ-zür′) Fr.

Stick or measure: the rod with which the leader of an orchestra beats time.

bâton de reprise (bă-tôñ dŭ rŭ-prēz) Fr.

Literally, stick or taking back: a direction term meaning to repeat.

battaglio (bät-täl'-yō) It. n.
battant (băt-täñ) Fr. n.
The clapper or tongue of a bell.

batte (bät'-tĕ) It. n.
A blow, stroke, toll: the tolling of a bell.

battement (băt-mäñ) Fr. n.
An ornament, in singing, consisting of a principal tone and the half tone below it repeated a number of times, beginning on the half tone.

battere (bät'-tĕ-rĕ) It. v.
To beat: in beating time the down stroke of the arm or baton.

batterie (băt-trē') Fr. n.
Beating.

1. A general name to denote the drums, bells, cymbals and gongs in an orchestra.
2. The roll of a drum.
3. In guitar playing a term meaning striking the strings with the right hand instead of pulling them.

battery
A harpsichord effect gained by repeating a chord quickly and sharply.

battimento (bät-tĭ-mĕn'-tō) It. n.
An ornament in singing, consisting of a principal tone and the half tone below it repeated a number of times, beginning on the half tone.

battre (bătr) Fr. v.
To beat: method of playing percussion instruments, as drums, gongs, cymbals and tabors.

battuta (bät-too'-tä) It. n.
Pulse-beat: in music, a beat, or motion of the hand or baton, by which the conductor indicates to the players the rhythm and accent of a piece of music. By analogy, a measure or group of notes forming a musical unit.

Bau (bow) Ger. n.
Fabric, construction: the structure, construction of musical instruments.

bäuerisch boi'-ĕr-ĭsh) Ger. adj.
Rustic, coarse: a composition rustic or coarse in style.

Bäuerlein (boi'-ĕr-līn) Ger. n.
Bauernflöte (bow'-ĕrn-flā-tĕ) Ger. n.
Rustic flute: the name of a pedal stop in old organs consisting of stopped pipes of eight foot length and one foot pitch or pitch of form c on the third space of the treble clef to b on the second space above, or two foot pitch, which means from c on the first line below treble clef to b on the third line. Synonym of Feld-flöte.

Bauernlied (bow'-ĕrn-lēt) Ger. n.
A peasant's song: a rustic ballad.

Bauernpfeife (bow'-ĕrn-pfī'-fĕ) Ger. n.
Rustic flute. See also Bauernflöte.

baxancello (băx-ōn-thăl-yō) Spa. n.
1. A small bassoon.
2. A Spanish equivalent for open diapason when used in regard to organ stops.

bayla (bä'-ē-lä) Spa. n.
A dance.

bearbeitet (bĕ-är'-bī-tĕt) Ger. adj.
Bearbeitung (bĕ-är'-bī-toongk) Ger. n.
To cultivate, to work at: adaptation, arrangement, arranged.

beards
Small projections on the sides of and beneath the mouth of an organ pipe to help the speech.

bearings
On piano, organ, and like instruments, the few notes and intervals which the tuner first accurately establishes as a basis by which he regulates the entire compass of the instrument.

beat
1. The movement of the hand or baton, by which the rhythm of a piece of music is indicated and by which a conductor insures perfect agreement in time and accent on the part of the body he conducts. By analogy, the different divisions of a measure of music with respect to their accent.
2. A musical ornament consisting of a principal note and the note below it, resembling a short trill.
3. The pulsation heard when two notes are sounded together which are slightly different in pitch. In beating time some of the chief signs used are as follows: first a stroke down then a stroke up indicates two beats in a measure; first a stroke down, then a stroke to the right or left, then a stroke up, indicates three beats to a measure; first a stroke down, then a stroke to the left, then one to the right, then a stroke up, indicates four beats to the measure.

beating reeds
Reeds which strike on the edges. See also striking reed.

beben (bā'-bĕn) Ger. v.
To tremble, to vibrate, to shake, as the voice, in singing.

bebende Stimme (bā'-bèn-dĭ Shtĭm'-mĕ) Ger.
A tremulous voice.

Bebung (bā'-boongk) Ger. n.
Shaking, beating, palpitation.

1. A pulsation or trembling effect given a sustained note in vocal or instrumental music for the sake of expression. On stringed instruments it is produced by slightly vibrating the finger pressing the string, on wind in-

struments and in singing by special control of the breath. Specifically, it is an effect produced on the clavichord by vibrating the finger on a key after it has been struck.

2. A German organ stop composed of pipes each one of which is furnished with a small bellows situated at the foot and allowing the air to enter the pipes in a series of shocks or puffs. The effect is a tremulous tone.

bec (bĕk) Fr. n.
Literally, beak or bill: the name given to the mouthpiece of a wind instrument, when it is blown into at one end as in the clarinet and flageolet and the old flute. The mouthpiece is rather pointed and bears a slight resemblance to the beak of a bird.

becarre (bā-kăr) Fr. n.
The sign called a natural (♮).

becco (bĕk'-kō) It. n.
Equivalent to bec, which see.

Becher (bĕkh'-ĕr) Ger. n.
Literally, beaker, or cup.

1. The bell of various wind instruments, such as the trumpet.

2. The tube of such organ pipes as are fitted with a reed, whose vibrations produce the sound.

Becken (bĕk'-ĕn) Ger. n.
Equivalent to cymbals. See also cymbals.

Beckenschläger (bĕk'-n-shlā-gĕr) Ger. n.
A cymbal player.

bedeckt (bĕ-dĕkt') Ger. adj.
Covered, stopped: applied to strings that are pressed down by the fingers.

bedon (bŭ-dôñ') Fr. n.
An obsolete name for drum or tabor.

beffroi (bŭf-frwä) Fr. n.
Belfry.

1. The frame supporting the bell in a belfry.

2. The belfry itself.

3. Also an alarm-bell: a gong.

befiedern (bĕ-fē'-dern) Ger. v.
Literally, to feather: a delicate manner of bowing certain rapid passages on a violin. See also feathering.

befilzen (bĕ-fĭl'-tsĕn) Ger. v.
To felt: to put felt on the hammers of instruments of the piano family.

Befilzung (bĕ-fĭl'-tsoongk) Ger. n.
The act of setting felt on hammers of instruments of the piano family.

Begeisterung (bĕ-gīs'-tĕr-oongk) Ger. n.
Inspiration, animation, enthusiasm: a direction, to be performed with animation or enthusiasm.

begleiten (bĕ-glī'-tĕn) Ger. v.
To accompany.

begleitende Stimmen (bĕ-glīt'-ĕn-dĕ-shtĭm'-mĕn) Ger. n. pl.
Begleitstimmen (bĕ-glīt'-shtĭm'-mĕn) Ger. n. pl.
Accompaniment: the accompanying voices or parts.

Begleitung (bĕ-glī'-toongk) Ger. n.
Accompanying: an accompaniment. Abbr. Begl.

beharrlich (bĕ-hărr'-lĭkh) Ger. adj.
Perseveringly, constantly.

beherzt (bĕ-hărtst') Ger. part.
1. From the verb beherzen, to take heart; hence, hearty or heartily.

2. Also from the same verb, but meaning to take heart, therefore courageous, daring, bold.

beinahe (bī-nä'-ĕ) Ger. adv.
Almost, nearly, much, about.

Beispiel (bī'-shpēl) Ger. n.
Example, instance. Abbr. Beisp.

Beisser (bīs'-sĕr) Ger. n.
Literally, bitter, quarreller: a musical ornament consisting of a principal note alternated with an auxiliary note a half step below. The notes are played in rapid alternation and the effect, to quote from Walther, is "like cracking a nut with the teeth."

Beitöne (bī'-tā-nĕ) Ger. n.
Accessory tones: tones heard faintly when the principal tone dies away. See also harmonics.

Beizeichen (bī'-tsī-khĕn) Ger. n.
A by-note: a counter mark; an accidental, a sharp, flat, natural or other sign occuring elsewhere than in the signature.

bekielen (bĕ-kē'-lĕn) Ger. v.
From the verb kielen, meaning to furnish with feathers: used in regard to the spinet and harpsichord, the term referred to the act of furnishing the jacks or rear ends of the key levers with the quills that plucked the strings in producing sounds.

beklemmt (bĕ-klĕmt') Ger. adj.
From beklommen, oppressed, sorrowful, heavy at heart: a direction word used by Beethoven in the middle section of the Cavatina in his B flat quartet.

bel (bĕl) It. adj.
Beautiful, gentle.

belebend (bĕ-lā'-bĕnt) Ger. adj.
Animating, cheering: quickening the time.

Belebtheit (bĕ-lāpt'-hīt) Ger. n.
Vivacity, quickness: liveliness of time.

belebung (bĕ-lā'-boongk) Ger. n.
Animation, liveliness, vivacity.

beledern (bĕ-lā'-dĕrn) Ger. v.
To provide with leather: to put leather upon the hammers of a piano or similar instrument.

Belederung (bĕ-lā'-dĕ-roongk) Ger. n.
Formerly, the leather, not the felt, used to cover the hammers of the piano and similar instruments; also, the strips of leather covering the treble hammers.

belegt (bĕ-lākht') Ger. adj.
Covered over, overlaid, hoarse: of the voice, veiled, not clear in tone.

Belieben (bĕ-lē'-bĕn) Ger. n.
Inclination, pleasure: a direction meaning to render the part so marked or not, at one's pleasure.

beliebig (bĕ-lē'-bĭkh) Ger. adj.
At one's pleasure: a part to be rendered or not at one's will.

bell

1. An instrument of percussion, usually made of a combination of tin and copper in varying proportions. It is played by being swung and struck by a clapper within, or if it is attached to a clock or is one of a series played by mechanical means, it is fastened in a stationary position and struck by a hammer from without. It consists of a hollow metal body expanding at one end, an ear or canon, by which it is hung, and the clapper. The bell is almost universally used, and has part in the religious ceremonies of almost every country; it is also used as a means of giving signals of various kinds and is intimately connected with the history of many nations.

2. A hollow body of metal having a ball inside and giving sounds when shaken.

3. The flaring opening at the end of the trumpet horn and such brass instruments.

bell diapason
A diapason organ stop consisting of pipes which expand into bell mouths at the top. The tone is consequently more reedy and powerful than that of the ordinary diapason.

bell gamba
An organ stop consisting of conical pipes spreading out into a bell at the top. The tone is remarkably sweet and is a cross between that of a stringed instrument and a clarinet.

bell-harp

1. An ancient instrument, probably the lyra or cithern.

2. An old variety or harp, having eight or more steel strings enclosed in a wooden box. The player swung this instrument back and forth like a bell when twanging the string with both thumbs, inserted through holes in the cover.

bell metronome
A metronome to which is added an attachment for striking a bell at every second, third, fourth or sixth oscillation so as to mark primary accents. See also metronome.

bell piano
See Glockenspiel.

bell scale
A rule which bell makers follow in regulating the dimensions and qualities of their instruments.

Bells are tuned by removing a small portion from the inner side of the thickest part when the tone is too sharp, thus reducing the thickness and flattening the sound produced; or when the tone is too flat a portion from the rim is removed. But this last may injure the shape of the bell and perhaps the tone. The effort is therefore made in casting to let the error, if any, come on the side of sharpness, since this can be more easily remedied. Modern processes make it possible to cast bells with remarkable accuracy, and frequently a perfect or maiden bell is turned out, which requires no changing.

bellézza (bĕl-lĕts'-sä) It. n.
Beauty, abundance, grace: beauty of tone and expression.

bellicosamente (bĕl-lĭ-kō-sä-mēn'-tĕ) It. adv.
In a martial or warlike style.

bellicoso (bĕl-lĭ-kō'-sō) It. adj.
Warlike, martial: applied to warlike or martial music.

bellicrepa salatio (bĕl-lĭ-krāp'-ä sä-lä'-shī-ō) Lat.
An ancient Roman military dance, probably danced in armor. The Roman soldiers were sometimes trained to dance in armor, so that even at a ball they might not be caught unprepared should an armed foe fall upon them.

bellonion
An instrument which consisted of twenty-four trumpets and two drums played mechanically. It was invented at Dresden in 1812.

bellows
A mechanical contrivance for gathering and propelling the wind supplying the pipes or reeds of the organ,

harmonium, concertina, bagpipe, and the like. It consists of an air-chamber which can be alternately expanded and contracted, and a nozzle by which the current of air can be directed. When the air-chamber is expanded air is admitted through a valve opening inward. The pressure produced by the contraction of the air-chamber closes this valve and leaves the nozzle as the only available avenue of escape for the air in the chamber.

bellows exhaust
A small bellows fastened to the underpart of the windchest of an organ and fitted with a spring on its outer side. The wind entering the windchest partially inflates the bellows so that when a sudden demand on the wind supply occurs and the tone is likely to be faltering or insufficient, the reduced pressure allows the spring to force the bellows shut, emptying the wind it contains into the windchest and assisting in counteracting the deficiency. Also, if there is danger of the wind supply becoming excessive the exhaust bellows takes off some of the overpressure.

bellows, organ
See organ bellows.

bellows, panting
A small bellows about twelve inches by four and one-half, attached to the windchest and kept closed by a spring that also forces open a small pallet hinged against the bottom board of the bellows. In the top board of the bellows a hole is cut, but when the bellows is closed down by the spring the air can not pass out freely. When the pallet is open the wind rushes in faster than it is able to escape, lifting the little bellows and opening the hole in the top board, at the same time closing the pallet. The automatic repetition of this act causes more or less rapid fluctuations in the wind supply, which reaches the pipes in a series of shocks or puffs.

belly
In stringed instruments with or without a keyboard the sounding-board over which the strings are stretched, but most commonly used in connection with stringed instruments played with a bow.

bemerkbar (bĕ-mărk′-bär) Ger. adj.
Observable, perceptible: to be played in a strongly accented manner.

bémol (bā-mŭl) Fr. n.
A mark (♭), called a flat, which

lowers by a half tone the note which follows it.

bémolisée (bā-mô-lē-zā) Fr. past part.
Flattened: applied to a note with ♭, the mark of the flat, before it.

bémoliser (bā-mô-lē-zā′) Fr. v.

bemollizzare (bā-mô-lĭts-sä′-rĕ) It. v.
To mark with a flat: to flatten or lower the pitch of a note a half tone by placing a flat before it.

ben (bān) It. adj.
Well, good.

ben tenuto (bān tā-noo′-tō) It.
Well held: held on, fully sustained.

bene (bā′-nĕ) It. adj.
Well; good.

bene marcato (bā′-nĕ mär-kä′-tō) It.
Well marked; accented strongly and distinctly.

bene placito (bā′-nĕ plä-chē′-tō) It.
At his good pleasure: as used in the phrase, a bene placito, at pleasure.

benedicite (bĕn-ē-dĭs′-ĭ-tē) Lat.
Bless ye: the name for the hymn which follows the first lesson of morning prayer, in the Episcopal service. It is an expansion of Psalm CXLVIII.

benedictus (bĕn-ē-dĭk′-tŭs) Lat.
Blessed one. The name given to that part of the mass which follows the Sanctus and with it forms the fourth part of the mass. The music to which this canticle, "Blessed is he that cometh in the name of the Lord," is variously set, is among the most beautiful of several great masters.

This hymn is also sung after the lessons in the morning service of the Anglican Church.

bequadro (bā-kwä′-drō) It. n.
Natural sign (♮). The sign which restores a note to its natural place in the scale, raising it a half tone if it has been flatted, and lowering it a half tone if it has been sharped. Synonym of biquadro.

bequem (bĕ-quām′) Ger. adj.
Convenient, easy, fit.

berceuse (bĕr-süs′) Fr. n.
Rocker, nurse: a cradle song, or lullaby; also, an instrumental composition in imitation of a lullaby.

bergamasca (bār-gä-mäs′-kä) It. n.

bergamask (bŭr-gă-măsk) Eng. n.

bergamasque (bĕr-gă-măsk′) Fr. n.
From Bergamo: a kind of dance. Originally, a dance of the country people in the Italian province of Bergamo. Later, a lively rustic dance in imitation of the clumsy dance of the people of Bergamo.

bergeret (bĕr-zhŭ-rā′) Fr. n.
A pastoral or rustic song or dance. Synonym of bargaret.

berginet (bĕr-zhē-nā′) Fr. n.
bergiret (bĕr-zhē-rā′) Fr. n.
An old name for a rustic song to accompany dances. Shepherds' or pastoral songs.

Bergkreyen (bărkh′-rī-hĕn) Ger. n.
1. Mountain dancers, dances and songs.
2. Dance tunes from the mountains; the title of several collections of dance music.

Bergreigen (bărkh-rī′-gĕn) Ger. n.
Mountain song or dance: Alpine melody.

Bergreihen (bărkh′-rī-hĕn) Ger. n.
From Berg (mountain), and Reihen (body of dancers, dance, dance and song, or roundel). See Bergreigen.

berlingozza (bĕr-lĕn-gŏt′-tsä) It. n
A rustic dance of Italy.

Bes (bĕs) Ger. n.
German name for B double flat, the note B with two flat signs in front of it; also called Doppel B.

besaiten (bĕ-sī′-tĕn) Ger. v.
To string: to string an instrument.

beschleunigend (bĭ-shloi′-nĭ-gĕnt) Ger. adj.
Accelerative, hastening: a direction meaning that the time grows faster in parts of the composition so marked.

Beschreibung (bĕ-shrī′-boongk) Ger. n.
A description.

besingen (bĕ-sĭng′-ĕn) Ger. v.
To sing: to celebrate in song.

bestimmt (bĕ-shtĭmt′) Ger. adj.
Fixed, determined: to be executed with decision and energy, distinctly.

bestimmtheit (bĕ-shtĭmt′-hīt) Ger. n.
Precision, certainty: precision in playing or singing.

Betglocke (bĕht′-glôk-ĕ) Ger. n.
Prayer bell.

betont (bĕ-tōnt′) Ger. adj.
Accented, emphasized.

Betonung (bĕ-tō′-noongk) Ger. n.
Accentuation: the arrangement of accents in a composition.

Betrübniss (bĕ-trüp′-nĭs) Ger. n.
Sorrow, anguish, grief: an excellent German noun to express a heaviness of heart through sorrow or trouble.

betrübt (bĕ-trüpt′) Ger. adj.
Sad, sorrowful, melancholy: to be rendered with sadness.

bewegen (bĕ-vā′-khĕn) Ger. v.
To stir, to move.

Bewegung (bĕ-vā′-goongk) Ger. n.
Motion, stir, movement: time or rate of speed with which a composition is played.

Bewegungsart (bĕ-vā′-goongks-ärt) Ger. n.
A principal, and often separate part of a suite, sonata or other extended composition containing themes and a development peculiar to itself. Equivalent of movement.

Bezeichnung (bĕ-tsĭkh′-noongk) Ger. n.
A marking or label: in a musical composition a marking which shows where the accent falls.

bezeffern (bĕ-tsĭf′-fĕrn) Ger. v.
To mark with ciphers: to figure, to mark figures above and below the bass to indicate the notes of the other parts. The equivalent of to figure as applied to writing figured bass.

beziffert (bĕ-tsĭf′-fĕrt) Ger. adj.
Figured: applied to a bass of which the other parts are indicated by figures instead of notes. The equivalent of figured, continued and thorough, figurée and numerato as applied to bass or basso.

Bezug (bĕ-tsookh′) Ger. n.
Relation: all the strings of or a set of strings for any stringed instrument.

bianca (bĭ-än′-kä) It. adj.
White: a white note; a half note.

bibasis (bĭb′-ä-sĭs) Grk. n.
A very lively Spartan dance, danced especially by the Spartan girls, but also practised by the youths. The more nimble and agile the dancer the greater her success. This dance was a series of capers, the dancer jumped upward from the ground, striking her feet together behind her before alighting. To add grace to the capers she sprang upward, first on one foot and then on the other, striking her heels behind her. Every stroke was counted, and the one having the greatest number of strokes was the prize winner. The Spartan girls were very fond of this dance, seeming never to weary of its fascination nor to become exhausted even after a long performance.

bibi (bē-bē) Fr. n.
A pianette, or small piano.

bibrevis (bī′-brē-vĭs) Lat. n.
A metrical foot consisting of two short syllables or notes ◡ ◡. It is equivalent to a pyrrhic.

bichord (bī′-kôrd) Eng. n. from Lat.
Two chord: having two strings. The technical term for any instrument having two strings tuned in unison for

each tone, as mandolin, lute and some kinds of piano.

bichordon (bĭ-kôr′-dŏn)

An instrument having two strings.

bien attaquer une note (b′yăñ ăt-tă-kā′ ün nôt) Fr.

To strike a note firmly.

bien chanté (b′yăñ shăñ-tā′) Fr.

Well sung; singingly, soft and sustained; smoothly: to be rendered in a singing style.

bifara (bē-fä′-rä) It. n.

A form of piffero meaning a pipe. An organ stop in which the pipes are either in pairs or are furnished with two mouths one above the other. When in pairs one is tuned a little higher than the other, thus producing an undulating sound, similar to that obtained with the two mouths. Other names for this stop are celestina and unda maris.

bijuga (bī-joo′-gä) Lat. adj. used as n.

Two-necked. Double-necked cither, an instrument of the lute family.

bimmolle (bĭm-môl′-lĕ) It. n.

The Italian for the flat sign (♭), which, placed before a note, lowers the pitch of that note half a tone. It also means B flat. Synonym of bemolle and equivalent to bémol (Fr.).

binaire (bē-nār) Fr. adj.

Binary: applied to time in music.

binario (bē-nä′-rē-ō) It. n.

Binary: having two parts.

binary

Two-fold: having two parts.

binary form

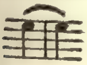
A form of movement in a musical composition consisting of two parts or themes. The first consists of a musical period usually brought to a satisfactory close. The second contains contrasting material, varies the melody slightly, is more elaborate and extended than part one and serves as a balance and complement to part one. Then there is a return to the first theme which is entirely repeated and the movement is completed.

binary measure

Common time: measure divisable by two or four. The regular and equal alteration of the down-beat and up-beat. Time in which there are two beats to the measure.

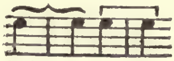
bind

A curved line uniting two notes of the same pitch and meaning that the two shall be played as one note, thus:



the first having the combined value of the two. It is sometimes written as a

bracket to differentiate it from the slur:



Synonym of tie.

Bindebogen (bĭn′-dĕ-bō-khĕn) Ger. n.

Binding bow: a tie, slur or bind.

binden (bĭn′-dĕn) Ger. v.

To bond, to tie: to play or sing smoothly and connectedly.

Bindung (bĭn′-doongk) Ger. n.

A binding, a tie: syncopation, or the binding of a weak beat to the following strong beat, thus shifting the accent to the weak beat; a suspension or holding back of some tones of a chord while other tones progress.

Bindungzeichen (bĭn′-doongks-tsī-khĕn) Ger. n.

Binding mark: a tie or slur; a sweeping curve drawn over or under several notes to indicate that they are to be played smoothly and connectedly, or in singing that they are to be sung to the same syllable and in one breath.

binotonus (bī-nō-tō′-nŭs) Lat. adj.

Consisting of two notes.

biquadro (bē-kwä′-drō) It. n.

Natural sign (♮) the sign which restores a note to its rightful place in the scale, raising the tone if it has been lowered by a flat and lowering it if it has been raised by a sharp.

bird dance of Madagasies

A symbolic dance among the Madagasies, or people of Madagascar, an island east of Africa, in which the dancer leans forward with outstretched arms, beating the ground with her feet. She then throws out her arms, draws them back, lets them fall, then stretches them as far as possible above her head. The music then swells to a loud crescendo, the accompanying voices and clapping hands become louder and the dancer's movements more vigorous. The upper part of the body remains almost motionless, the arms beating the air like wings. Then inflamed by a sort of frenzy the dancer runs around in a circle; twists her arms, hands and fingers together convulsively, and at last pauses in despair.

Birne (bēr-nĕ) Ger. n.

Literally, pear: the short, pear-shaped joint or socket into which the mouthpiece of a clarinet is fastened.

bis (bēs) It. adv.

bis (bĭs) Lat. adv.

Twice.

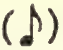
1. A direction indicating that the

passage so marked is to be played or sung again.

2. The French use it in applauding as the word encore is used.

3. It may mean a subdivision of some number or part of a musical composition.

bis unca (bĭs ŭn′-kä) Lat.

Twice barbed: an obsolete name for a sixteenth note. 

biscanto (bēs-kăn′-tō) It.

Two singing: a duet, a song sung by two people.

bischero (bĭs′-kā-rō) It. n.

In all stringed instruments one of the pegs which pierce the neck and around which the strings are fastened. They are called tuning pegs from the fact that by turning them the strings are shortened or lengthened and the pitch heightened or lowered.

biscroma (bēs-krô′-mä) It. n.

biscrome (bēs-krôm) Fr. n.

A semiquaver, a sixteenth note.

bisdiapason (bĭs-dī-ä-pā′-zōn) Lat. n. and adj.

Twice, the whole octave: a double octave or the interval of fifteen consecutive notes.

biseau (bē-zō′) Fr. n.

Stopple; biseau d'une orgue, stopper of an organ pipe, used to make the tone sharper or flatter.

bisinia (bĭ-sĭn′-ĭ-ä) Lat. n.

A term applied to piano passages where the notes played by one hand are regularly repeated by the other.

bisinium (bĭ-sĭn′-ĭ-ŭm) Lat. n.

A composition in two parts: a two-part song, or a duet.

bisogna (bē-zōn-yä) It. n.

Must, is necessary: as in the direction, si bisogna da capo el segno, must be repeated from the beginning to the sign.

Bison Dance of the Mandans

A religious ceremonial dance performed by the Mandans, an Indian tribe of the upper Missouri. The dance was performed by eight Mandans, dressed in buffalo hides, having the horns left on and showing the eyesockets. Their bodies were painted with bands of red, black and white, and on their shoulders they bore bundles of willow branches. Their dance imitated the appearance and movements of the buffalo.

bisquádro (bēs-kwä′-drō) It. n.

The natural sign (♮), the sign which restores a note to its natural pitch in the scale, raising it a half tone if it has been flatted and lowering it a half tone if it has been sharped. Synonym of bequadro.

bissare (bēs-sä′-rĕ) It. v.

bisser (bēs-sā′) Fr. v.

To demand again: to encore.

bissex (bĭs′-sĕks) Eng. n. from Lat.

Twice six.

A species of guitar invented by Vanhecke in 1770. It had twelve strings, the sixth highest passing over a fretted finger-board, and capable of being stopped; the other six below the finger-board. It had a compass of three and a half octaves.

bit

A small piece of tubing used to supplement the length of brass wind instruments and to deepen their pitch.

Bitterkeit (bĭt′-tĕr-kīt) Ger. n.

Bitterness: applied to the manner of expression in singing; anger or sorrow with bitterness being of a much harsher nature than anger or grief alone.

bizzarramente (bĭd-zär-rä-mĕn-tĕ) It. adv.

Strangely, oddly: a direction meaning to be performed whimsically.

bizzarria (bĭd-zär-rē′-ä) It. n.

Strangeness, oddness: composed in a fantastic, unusual style.

bizzarro (bĭd-zär′-rō) It. adj.

Strange, odd, fantastic: a composition unusual and whimsical in style.

blanche (blăñsh) Fr. n.

White: a white note, a half note.

blanche pointée (blăñsh pwăñ-tā′) Fr.

A dotted half note: a half note followed by a dot, which means that the half note is to be given its own time value plus half that value.

Blasebalg (blä′-zĕ-bälkh) Ger. n.

Bellows: the bellows of an organ.

Blasehorn (blä′-zĕ-hôrn) Ger. n.

Bugle horn, hunting horn.

Blasemusik (blä′-zĕ-moo-zĕk′) Ger. n.

Music for wind instruments.

blasen (blä′-zĕn) Ger. v.

To blow, to sound: to blow or sound an instrument.

Blasinstrument (bläz′-ĭn-stroo-mĕnt) Ger. n.

A wind instrument. Abbr. Bl.

Blatt (blät) Ger. n.

Literally, a leaf or blade: the reed of a wind instrument.

Blechinstrumente (blĕkh′-ĭn-stroo-mĕn-tĕ) Ger. n. pl.

Plate or tin instrument: a general name for all brass instruments, as trumpets and trombones. Abbr. Bl.

blind (blĭnt) Ger. adj.
Blind: in regard to organ pipes it means those which are called dummy pipes, that is, which do not produce sounds but are placed in front of the real pipes to add beauty.

Blockflöte (blôk′-flā-tĕ) Ger. n.
1. A small flute used in the Sixteenth Century. Its mouthpiece was at the end and the term Block referred to the piece of wood within the mouthpiece against which the current of air was sent, causing the latter to assume a flat form to enable it to vibrate more readily.
2. An organ stop composed of pyramid-shaped pipes having a wide diameter. The tone is loud and the pitch varies from very high to very deep.

blocks
Small pieces of pine or willow glued into place inside the violin. They are carved to fit exactly into the corners formed by the curved outlines of the body of the instrument and serve to greatly strengthen it.

bluette (blü-ĕt) Fr. n.
Literally, spark, flash: a short, brilliant musical composition.

boans (bō′-ănz) Lat. n.
A loud crying or roaring: echoing, resounding.

boat-songs
Songs intended to be sung in a boat, especially in time to the oars; barcaroles or gondolieras. Vocal or instrumental compositions imitating boat-songs.

bob
The technical name applied to changes or melodies, which may be rung on chimes of six, eight, ten or twelve bells.

bob major
A melody which may be rung on a chime of eight bells.

bob maximus
A melody which may be rung on a chime of twelve bells.

bob minor
A melody which may be rung on a chime of six bells.

bob royal
A melody which may be rung on a chime of ten bells.

bobization
A method of solmization, or system of names of tones to be used in vocal practise, originated by Huberto Waelrant, of the Fourth Flemish School at Antwerp, about the end of the Sixteenth Century. He named the tones, Bo, Ce, Di, Ga, Lo, Ma and Mi, a system which has since been called Voces Belgicæ.

bocal (bô-kăl′) Fr. n.
The mouthpiece of a trumpet, trombone, horn, or similar instrument.

Bocane (bō-kăn′) Fr. n.
A dance fashionable at the court of Louis XIII. and during the regency of Anne of Austria. It was invented by one Jacques Cordier Bocan, a fashionable and popular dancing master.

bocca ridente (bôk′-kä rĭ-dĕn′-tĕ) It.
Smiling mouth: in singing a position of the mouth similar to smiling, which is conducive to pure and beautiful tones.

bocchino (bôk-kē′-nō) It. n.
Mouthpiece: the mouthpiece of a wind instrument.

bocciuola (bôt-choo-ō′-lä) It. n.
Literally, small rosebud: a small mouthpiece of a musical instrument.

bocedization
Same as bobization, which see.

bocinilla (bō-thē-nēl′-yä) Spa. n.
A small speaking trumpet.

Bockstriller (bôks′-trĭl-lĕr) Ger. n.
Literally, goats-trill: a bad trill, false in tone; the repeated interruption of one tone rather than the alternation of two.

Boden (bō′-dĕn) Ger. n.
Literally, bottom: the back or under side of the body of instruments, such as the violin and guitar.

body
1. The resonance box of a stringed instrument.
2. That part of brass wind instruments to which is attached the mouthpiece, crooks and bell.
3. The tube of an organ-pipe above its mouth.

Boehm flute
See flute, Boehm.

Bogen (bō′-khĕn) Ger. n.
Bow, arch:
1. A violin bow.
2. A slur; that is, a curved line drawn over or under two notes signifying that they are to be sounded smoothly and connectedly. Abbr. Bg.

Bogenflügel (bō′-khĕn-flü′-gĕl) Ger. n.
Literally, bow wings. Equivalent to piano-violin. See also piano-violin.

Bogenführung (bō′-khĕn-füh-roongk) Ger. n.
The art of managing or using the bow.

Bogeninstrumente (bō'-khĕn-ĭn-stroo-mĕn-tĕ) Ger. n.
Bow instruments: all instruments played with a bow.

Bogenstrich (bō'-khĕn-strĭkh) Ger. n.
A stroke of the bow.

bois (bwä) Fr. n.
Wood: in the plural, les bois, the wood-wind instruments.

boite (bwät) Fr. n.
Box: the swell box of an organ.

bolero (bō-lā'-rō) Spa. n.
A lively Spanish dance, in three-four time, to be danced by two persons. It is composed of five parts, namely, the paseo or promenade, a kind of introduction; the traversias or crossing in which the dancers change places, and which is done both before and after the differencias, a measure in which the steps are changed. Then follows the finales and bein parado, a graceful attitude or grouping of the two dancers. These dances are usually in three-four time, although the time often changes and the dancers accent the rhythm by means of castanets, This is one of the national dances of Spain. Sequidellas Boleros are those sung and accompanied by a guitar.

bombard (bŏm'-bärd) Eng. n.
bombarde (bôñ-bărd) Fr. n.
bombardo (bôm-bär'-dō) It. n.
Bombart (bôm-bärt) Ger. n.
A medieval wind instrument, the forerunner of the oboe, of which it is a large and coarse species. Bassoons, clarinets, and oboes grew from the same beginnings. The ancient bombards of the larger size were long and unwieldy, until the reed was doubled upon itself and both reeds placed in one wooden tube as in the bassoon and oboe. This instrument was properly the bass of the shawms, but was made in the different sizes, the bass bombard called bombardone, contra bombard and bass bombart, the tenor or basset bombard and the alto or bombardo piccolo. A large, deep-toned instrument was usually referred to, although at times the name was applied to smaller instruments.

bombardon (bŏm-bär'-dŏn) Eng. n. .
bombardon (bôñ-băr-dôñ') Fr. n.
Bombardon (bôm-bär'-dōn) Ger. n.
1. A brass wind instrument like a trumpet, having valves whereby the half tones are produced. The deep brass bombardon, now obsolete, had three valves and a range from F on the first space below the bass clef to d on the second space above. The modern instrument is somewhat like the saxhorn species and is used as a bass in military music. It is usually built in sizes tuned to b flat, F, C, and B flat on the second line below the bass clef. In tone the bombardon is somewhat like the ophicleide, a modern brass wind instrument. There are two forms of bombardon, the upright and the circular, which passes over the player's shoulder with its bell toward the front. The tone, broad and open, does not blend very well with orchestral instruments, but in military brass bands forms the mass of the bass tone. The music for the bombardon is usually written in the bass clef, and the notes are played in the pitch in which they are written.
2. The name of an organ stop composed of pipes fitted with reeds for producing the sound. The tone is very powerful and the lowest pitch is the second or third octave below middle C.

bombilation
A buzzing or droning sound.

bombilatus (bŏm-bĭ-lā-tŭs) Lat. n.
The buzzer, hummer of the bee: a loud humming sound.

bombo (bôm'-bō) It. n.
A figure in repeated notes.

bombyx (bŏm'-bĭks) Eng. n. from the Grk.
Literally, silk worm: an ancient Greek instrument, probably a reed instrument like the flute, and having a powerful tone. It is supposed to have been very long and fitted with a reed.

Bommert (bôm'-mĕrt) Ger. n.
Bombard. See also bombard.

bon (bôñ) Fr. adj.
Good, nice: in composition, as bon temps de la mesure, strong beat.

bonang (bŏ-năng') Jav. n.
A Javanese instrument consisting of a series of gongs placed in two lines on a frame.

Bonn's bridge
A violin bridge invented by Bonn, of London. It has a foot under each string, and aims at more resonance for the interior strings, that is, the G and D strings.

boot
In those organ pipes that are fitted with reeds the boot is a metal case shaped like an inverted cone and containing the reed as well as upholding the weight of the body or tube of the pipe.

boquilla (bō-kēl'-yä) Spa. n.

Little mouth: the mouthpiece of a wind instrument.

bordone (bôr-dō'-nĕ) It. n.

Bordun (bôr'-doon) Ger. n.

1. An organ stop composed of wooden pipes covered at the top and producing a hollow tone. The pitch is usually very deep, the lowest tone being three or four octaves below middle C. In the French organs the pitch may be higher, having as the lowest tone middle C or the octave below.

2. The name applied by the French to the lowest pitched string of the cello and double bass.

3. The two strings of the hurdy-gurdy which were never pressed against the finger-board in producing tones of different pitches. Instead they vibrate freely, giving but one tone.

4. A very large bell.

5. A drone bass, that is, a bass note or notes continuing unchanged throughout a composition.

Bordunflöte (bôr'-doon-flā'-tĕ) Ger. n.

An organ stop giving a very deep flute-like tone, as the name signifies.

botto (bôt'-tō) It. n.

A blow: the toll or peal of a bell.

bouche (boosh) Fr. n.

The mouth: as used in phrases like bouche fermée, with closed mouth.

bouché (boo-shā') Fr. adj. mas.

1. Of wind instruments, muted, that is, having the sound modified by the introduction of the hand or a pear-shaped leather covered pad into the bell-shaped part of the instruments.

2. Of organ, stopped, that is, altered in tone by a mechanism.

bouche fermée (boosh fĕr-mā') Fr.

With closed mouth: humming, vocalization without words, with closed teeth and lips nearly closed. This is sometimes recommended to singers as strengthening the breathing without tiring the vocal chords.

boucheé (boo-shā') Fr. adj., fem. of bouché.

1. Of wind instruments, muted, that is, having the sound modified by the introduction of the hand or a pear-shaped leather covered pad into the bell-shaped part of the instruments.

2. Of organ, stopped, that is, altered in tone by a mechanism.

boudoir piano (boo-dwär' pē-ä-nō) Fr.

Another name for the upright piano.

bourdon de cornemuse (boor-dôñ dü kôrn-müz') Fr.

bourdon de musette (boor-dôñ dü mü-sĕt') Fr.

The drone of a bagpipe; that is, one of the pipes of a bagpipe which sounds a continuous tone throughout a composition.

bourree (boor-rā') Fr. n.

An old French dance of careless skipping form which must be danced in short skirts. It originated in Auvergne and Berri, provinces of south central France, and was introduced at court under Catherine de Medici in 1565.

The dancers stand opposite one another in the various steps, which are accompanied, often to the exclusion of instrumental music, by lively songs, strongly accented in rhythm. It is now to be found as a country clog dance in the original provinces.

boutade (boo-tăd') Fr. n.

A whim, a freak.

1. An impromptu ballet in capricious and fanciful style.

2. A spectacular French dance in old times.

3. An instrumental fantasia or impromptu.

bow

In music (a) to perform by means of a bow upon a stringed instrument, as to bow a passage well; (b) to mark a passage so as to indicate the proper method of bowing.

bow, contrary

A reversed stroke of the bow.

bow hand

The right hand, the hand that holds the bow.

bow instruments

All instruments that are played with a bow.

bow, violin

See violin bow.

bowhair

The hair in the bows used in playing instruments of the violin family. It is usually horsehair.

bowhand

The right hand: the hand that holds the bow in playing instruments of the violin family.

bowing n. and v.

As a noun. The art of handling the bow, the style and method of managing the bow. With one who plays an instrument of the violin family the important and difficult art of so handling the bow as to bring out from his instrument every possible gradation of tone and expression. This part of the art of violin playing has developed with the development of the bow.

As a verb. 1. To mark a passage indicating the proper method of bowing. The earlier composers seldom employed this series of direction in their compositions, but at present every passage is carefully marked by the author of the composition, and special handling of the bow in various passages has greatly advanced the art of violin playing.

2. To perform upon a stringed instrument by means of a bow.

boyau (bwä-yō′) Fr. n.

Gut: gut-strings for musical instruments.

boyaudier (bwä-yōd-yā′) Fr. n.

Gut-worker: a maker of violin-strings.

bozzetto (bôts-sĕt′-tō) It. n.

A rough sketch or draft: a musical sketch.

brabanconne (bră-bän-sŭn′) Fr. n.

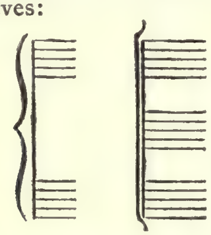
A native of Brabant, a province of Belgium. The Belgium national hymn, the music of which was written by a singer named Campenhont, and the words by an actor named Jenneval. It was first sung during the revolution of 1830.

braccio (brät′-shō) It. n.

The arm: a name given to the violin and other instruments held against the neck with the left hand and played with a bow.

brace

1. A curved or straight line used in musical scores to connect two or more staves:



2. A leather band placed about the cords which are laced back and forth between the skin heads of a drum, holding them in place. The leather bands slide upon the cords and are used to raise or lower the tone by increasing or lessening the tension of the cords.

brachycatalectic (brăk-ĭ-kăt-ă-lĕk′-tĭk) Eng. adj. and n. from Grk.

Applied to a line of poetry which lacks two syllables or an entire foot.

bran de Inglaterra (brän dā ēn-glä-tĕr′-rä) Spa. n.

An old Spanish dance, probably identical with the English brawl.

branches

The additional parts of the tubing of wind instruments, into which wind is admitted by means of valves and which serve in producing tones of lower pitch.

branle (bräñ′-lŭ) Fr. n.

From the French verb to swing; the same as bransle.

1. A step in the basse dance in which the body is swayed from side to side.

2. A round dance in four-four time, which was popular in France during the Sixteenth Century.

3. A French dance popular in England during the Sixteenth Century. The exact nature of it is uncertain, but it is supposed to have been a round dance, one in which the dancers joined hands in a circle. It is identical with the bransle, the brangill and probably with the brawl, the English name given it probably from its resemblance to an altercation.

Bransle (bräñ′-lŭ) Fr. n.

From branle, swinging, shaking.

1. A swinging movement in the basse danse, a French dance of the Fifteenth Century.

2. A dance popular in France to the Seventeenth Century, accompanied by singing, and containing many figures in four-four time. Balls were usually opened and closed by the bransle dance. Its influence is still seen in many French dances and in children's games.

bransle double (bräñ′-lŭ doo′-b'l) Fr.

A dance in quicker time than the bransle.

brass

A general name for all wind instruments made of brass.

brass instruments

All metal wind instruments. Brass instruments are used mostly in military music.

Bratsche (brät′-shĕ) Ger. n.

1. The viola or tenor violin.

2. A German name derived from the Italian viola da braccio, meaning an arm viol and referring to the manner in which the tenor viol was held in

the crook of the arm instead of at the shoulder as in the violin. Another name is Armgeige. Abbr. Br.

Bratschenspieler (brät'-shĕn-shpēl'-ĕr) Ger. n.

Viol-player, violist: one who plays on the viola.

Bratschenstimme (brät'-shĕn-shtĭm'-mĕ) Ger. n.

Viol-part: the part of any composition intended to be played by the viol.

braul

1. A round dance in four-four time which was popular in France during the Sixteenth Century.

2. A French dance popular in England during the Sixteenth Century. It was probably a round dance, in which the dancers joined hands in a circle. Synonym of bransle, branle and brawl.

Brautlied (browt'-lēt) Ger. n.

Bridal song, bridal hymn.

Brautmesse (browt'-mĕs-sĕ) Ger. n.

Music before the wedding ceremony, the ceremony itself.

brava (brä'-vä) It. adj. fem.

An Italian word meaning well done, used as a term of applause in almost all countries except England and America. In Italy it is the custom to applaud during a musical performance, and the bravos are addressed sometimes to the composer of the piece, sometimes to singer or instrumentalist and sometimes to the whole, hence the three forms, mas. bravo, fem. brava, and pl. bravi.

bravi (brä'-vē) It. adj. pl.

Well done: used as a term of applause. See also brava.

bravissima (brä-vĭs'-sĭ-mä) It. adj. fem.

Superlatively, good; superlatively, well done, as applied to musical performances.

bravo (brä'-vō) It. adj. mas.

Well done: used as a term of applause. See also brava.

bravour (brä-voor') Ger. n.

Bravery, spirit: dash in execution.

Bravourarie (brä-voor'-ä'-rĭ-é) Ger. n.

A vocal or instrumental composition in brilliant and florid style and allowing great freedom of execution.

bravoure (brä-voor') Fr. n.

Bravery, gallantry: an instrumental waltz of a showy and brilliant character.

Bravourstück (brä-voor'-shtük) Ger. n.

See Bravourarie.

bravura (brä-voo'-rä) It. n.

Skill, fierceness: requiring dash, brilliancy and skill in execution.

bravura mezza (brä-voo'-rä mĕd'-zä) It.

A song requiring a moderate degree of skill to sing.

brawl

brawle

This is the English name for branle or bransle: a round dance in four-four time in which a number of dancers joined hands in a circle, each taking the lead in turn. Old English balls usually opened with it.

break

1. The point of change in the quality of alto, soprano and tenor voices. These three voices have two registers, the head voice and the chest voice, and the point of junction is called the break; in a properly cultivated voice it is not noticeable.

2. In clarinet the break is between B flat and B natural.

3. An imperfectly formed tone on horn, trumpet and clarinet.

4. In playing up the scale on the organ, the sudden return to the lower octave caused by an insufficient number of pipes; also in compound stops any point in their scale where the relative highness and lowness of tone of the pipes is changed.

breakdown

A hilarious negro clog. A noisy, rapid, shuffling dance, performed by the negroes of the southern United States as a sort of competition and continued until the competitors are tired out. Any rude dance performed by shuffling the feet and usually danced by one person at a time.

breath

The air stored up in the lungs, which during expiration, condensed by muscular contraction, produces the effect of wind and evokes sounds from the voice or from wind instruments into the mouthpiece of which the air is conducted. The art of taking breath and properly economizing it are difficult and important parts of the practise of singing and of wind instrument playing.

breathing-mark

A sign written above a vocal part to show that the singer may or must take breath at that place. It is written: ❟ ❋ √ or V

breit (brīt) Ger. adj.

Broad, wide, large: to be performed in a slow and stately style.

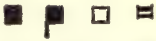
breloque (brŭ-lōk′) Fr. n.

In military service the drum call to meals. Synonym of berloque.

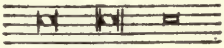
breve (brĕv) Eng. n.

brève (brĕv) Fr. n.

breve (brā′-vĕ) It. n.



The breve was the shortest note used in medieval notation and was equal to half the value of the note called a long and one-fourth the value of the double long or maxima. In old tablature it was represented by a dot. Through the various changes in the value of musical notes the breve has come to be the longest note now used in musical composition, having the value of two modern whole notes. It is not often used.



breve, alla (äl′-lä brā′-vĕ) It.

A term indicating two half notes to a measure. Formerly it meant four half notes to a measure. The name of a quick movement formerly used in church music. See alla breve.

breve, imperfect

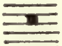
See imperfect breve.

breve, perfect

See perfect breve.

breve rest

A rest equal in duration to two whole notes, written



In old tablature it was represented thus

breviaro (brā-vĭ-ä′-rō) It. n.

A breviary or book containing the matins, lauds and vespers of the Roman Catholic, or the Greek Church.

breviary

1. In the Roman Catholic and Greek churches a book containing the daily public or canonical prayers, for matins and lauds, the first, sixth and ninth hours, vespers and compline. It is divided into Psalter; Proper or offices of the season, as Advent, Christmastide, Lent, etc.; Proper of the saints, psalms, lessons, antiphons for feasts of saints; common, lessons, gospels, etc.; not reserved for special occasions; and special offices.

2. This name is given to similar books of Greek and Oriental churches.

brevis brē′-vĭs) Lat. adj. and n.

Short, little: the longest note now used in music and equivalent to two whole notes. Synonym of breve.

bridge

A wooden support, situated on the belly of stringed instruments for the purpose of holding the strings away from it. The bridge doubtless originated in the eastern countries where small movable bridges are found employed in changing the length of strings and hence their pitch. The ancient Greek monochord also was fitted with this variety of bridge. Such movable bridges serve the same purpose as do the fingers when pressing the strings against the neck of an instrument to change the pitch. In most modern instruments the bridge is not stationary, although those of the guitar and the mandolin are fixed. These exceptions are due to the fact that in these instruments the bridge does not assist in producing the tone as it does in those belonging to the viol tribe. Here the bridge transmits the vibrations of the strings to the belly which in turn vibrates and reinforces the meager tone of the strings. A small post called the sounding-post connects the belly and the back and transmits the vibrations of the belly to the back, still further reinforcing the sound. It is this peculiarity which creates the vast difference in the resonant quality of the two classes of instruments. The bridge of the violin is of maple and is carved so that the feet exactly fit the curves of the belly. It is not glued in place, but the tension of the strings holds it firm. The bridge of the crwth and that of the tromba marina possessed a marked individual characteristic in that they possessed one foot much longer than the other. The longer foot passed through a sound hole and rested upon the back of the instrument, transmitting the vibrations of the strings much as does the sounding-post of the violin.

brief

1. An obsolete term for breve, an ancient note equal to two whole notes.

2. The bridge of a bass viol.

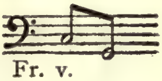
brillant (brē-yäñ′) Fr. adj. mas.

brillante (brē-yänt′) Fr. adj. fem.

Brilliant, bright: sparkling in style. Abbr. brill.

Brillenbässe (brĭl′-lĕn-bĕs-sĕ) Ger. n.

Spectacle-basses. In music for the drum the abbreviation indicating alternating eighth notes or sixteenth notes in a bass tremole, so called because of its resemblance to a pair of spectacles.



brimbaler (brăñ-bă-lā') Fr. v.
To ring bells.

brindisi (brĭn-dē'-zē) It. n.
A drinking song, often florid in character with rapid changes from chest to head tones, sometimes like the German yödl.

brio (brē-'ō) It. n.
Vivacity, spirit: animation in execution.

brioso (brē-ō'-sō) It. adj.
Vivacious, gay: to be performed joyously, spiritedly.

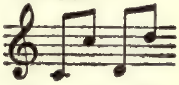
brisé (brē-zā') Fr. adj.
Broken: as a broken chord, one in which the notes are sounded one after the other instead of simultaneously.

broderies (brôd-rē') Fr. n.
Embroidery: musical ornaments or embellishments.

broken-cadence
An interrupted cadence. An abrupt and irregular interruption of the natural flow of the music toward its anticipated ending in a perfect cadence in the closing strains of the melody which completes the harmony and fully satisfies the ear.

broken-chords
Chords whose tones are sounded in succession instead of simultaneously. Equivalent to arpeggio.

broken-octaves
Octaves in which the notes are sounded separately, one after the other, instead of together.



Brokking
An old term, meaning quavering or trilling the voice or executing notes in instrumental music in a rapid and tremulous manner.

bruit (brü-ē') Fr. n.
Noise, peal, clatter. Applied to music in the use: bruit retentissant — peal of an organ.

Brummeisen (broom'-mĭ-zĕn) Ger. n.
A jew's harp. See also jew's harp.

brummen (broom'-mĕn) Ger. v.
To hum, to drum.

Brummer (broom'-mĕr) Ger. n.
1. A growler, grumbler: a drone.
2. In the bagpipe a continuously sounding pipe of unchanging tone.

Brummstimmen (broom'-shtĭm-mĕn) Ger. n.
Humming voices: vocalization without words, producing the sounds through the nose with closed mouth. This is often done in male quartets as an accompaniment to a solo part.

Brummton (broom'-tōn) Ger. n.
Synonym of Brummer. See also Brummer.

brunette (brü-nĕt') Fr. n.
A love song. A love song in easy, simple style, without affectation, often tender and playful, and is sometimes pastoral in character. The word is supposed to have originated from the fact that such songs were usually addressed to young girls, called in French, petites brunes.

bruscamente (broos-kä-mĕn'-tĕ) It. adv.

brusquement (brüsk-mäñ') Fr. adv.
Brusquely, abruptly, sharply: sharply and forcefully accented.

Bruststimme (broost'-shtĭm-mĕ) Ger. n.

Brustton (broost'-tōn) Ger. n.
Breast-tone, chest-tone: a vocal tone in the lower register, or lower notes, which the voice is capable of producing.

buca (boo'-kä) It. n.
Cave, hollow: in the mandolin, lute, or similar instruments, the sound-hole or hole cut in the upper side of the body of the instrument to increase the sound.

buccinal
1. Trumpet-shaped.
2. Sounding like a horn or trumpet.

buccinateur (bük-sē-nă-tŭr') Fr. n.
One who sounds or blows a horn or trumpet.

buccinum (bŭk'-sĭ-nŭm) Lat. n.
A trumpet. Properly a crooked horn or trumpet.

buccolica (book-kō'-lĭ-kä) It. n.
Pastoral songs or poems.

bucena (boo-sĕ'-nä) Lat. n.
A wind instrument used by the Roman infantry. The metal tube had a cylindrical bore, gradually expanding into a bell. It described a nearly circular curve with the bell resting upon the shoulder of the performer.

Buchse (bookh'-sĕ) Ger. n.
Literally, trousers: the boot of an organ pipe; the short joint furnished with the reed and into which the tube or body of the pipe is fitted. Another German name is Hose.

Buchstabentonschrift (book'-stäb-ĕn-tōn'-shrĭft) Ger. n.
Alphabetical notation: a method of writing music in which the letters of

the alphabet are used instead of notes.

Bucolic

Pertaining to shepherds. Pastoral songs or poems.

buffa (boof′-fä) It. n.

A comic actress or singer.

buffet d'orgue (büf-fā dôrg′) Fr.

Cupboard or case of the organ. A small organ complete, case and all within it.

buffet organ

A small reed organ.

buffo (boof′-fō) It. n.

Comic actor or singer. Also a composition in the comic style.

buffone (boof-fō′-nĕ) It. n.

A jester, a singer who takes comic parts in an opera.

buffonescamente (boof-fō-nĕs-kä-mĕn′-tĕ) It. adv.

In a comic and burlesque style.

bugle

1. A hunting horn of straight or curved form.

2. A treble wind instrument of brass or copper which differs from the trumpet in having a shorter and more conical tube with less expanded bell; it is played with a cupped mouthpiece. Originally the bugle was the signal horn for the infantry, and was usually tuned in C with an extra B flat crook. Now the regular bugle in the British army is tuned to B flat, only being a transposing instrument it has its music written in C. Only five sounds are used in military signals, but the instrument is capable of eight by employing B flat and the octave of the lowest C, which, however, is poor and weak in tone. Its entire compass is C on the second space of the bass clef, C on the first line below the tenor clef, G, C, E on the tenor clef, and G on the first space above, B flat on the second space above. About 1810 it was fitted with sound holes and keys to fill the gaps between the open notes given above. It has also been made with valves. The instrument became exceedingly popular, and until about 1835 divided honors with the clarinet as the most popular solo instrument in military bands. It is bold and clear in tone and is much used in military music but almost never in orchestra. Of the two styles of instruments the valve bugle possesses a more uniform quality of tone but the key bugle is better in shakes and rapid passages.

bugle horn

A hunting horn or a military brass horn. See also bugle.

bugle, Kent

See Kent bugle.

bugle, key

See key bugle.

Bühnenweihfestspiel (bü′-nĕn-vī-fĕst′-shpēl) Ger. n.

Stage consecrating festival play. The name given by Wagner to his last drama, Parsifal.

Bund (boont) Ger. n.

The fret of a musical instrument.

bundfrei (boont′-frī) Ger. adj.

Unfretted. When applied to clavichords this meant those having a string to each digital of the keyboard, opposed to those in which one string was struck at different points in producing tones of various pitches.

bungen (boong′-ĕn) Ger. v.

To drum.

buon (boo-ōn′) It. adj.

Good: as used in the phrase, buon gusto, good taste.

buonaccordo (boo-ō′-näk-kôr′-dō) It. n.

In good accord, well tuned. A small triangular spinet for children, having narrow keys to accommodate small hands.

buono (boo-ō′-nō) It. adj.

Good, excellent: as used in buona nota, a good note, an accented note.

burasca (boo-räs′-kä) It. n.

A composition descriptive of a storm or tempest.

burden

1. In a song the refrain or chorus repeated or the return of the theme at the end of each stanza.

2. The drone of a bagpipe.

3. The bass part of a composition.

Burla (boor′-lä) It. n.

Deceit, trick joke: a jest, a composition facetious in character.

burlando (boor-län′-dō) It. adj.

A composition jesting or romping in character.

burlescamente (boor-lĕs-kä-mĕn′-tĕ) It. adv.

Jokingly, banteringly: a composition in burlesque style, or to be performed in burlesque style.

burrasca (boor-räs′-kä) It. n.

A composition descriptive of storm or tempest.

burthen

Archaic form of burden. A refrain or chorus regularly recurring after each verse of a song. The drone of a bagpipe. The bass part of a composition.

busain (bü-săñ′) Fr. n.

Busaun (boo-zown′) Ger. n.

A reed stop of an organ, having a pitch from C on the second line below the bass clef to B on its second line, and played by the pedals.

button

In an organ a small, round piece of leather which, when screwed on what is technically known as the tapped wire of a tracker, prevents the tracker from jumping out of place. Tapped wires are those made like a screw and are the extension of the trackers or light, thin slips of wood which are used in exerting a pulling movement in the organ, such as that between the keys and the pallets covering the openings of the pipes. The force and efficiency of its movements depends upon the length of the tracker and this can be regulated at its junction with some other part of the organ mechanism. The junction is made by piercing the wood of the second part with the tracker wire, which may be shortened by screwing the button tighter.

buxea tibia (bŭk′-sē-ä tĭb′-ĭ-ä) Lat. n.

An ancient boxwood flute, having three finger holes, resembling the Phrygian flute.

buxum (bŭks′-ŭm) Lat. n.

A pipe.

buxus (bŭk′-sŭs) Lat. n.

An ancient flute made of boxwood and having three finger holes, resembling the Phrygian flute.

buzain

A reed stop of an organ, having a pitch from C on the second line below the bass clef to B on its second line, and played by the pedals.

byssynge songes (bĭs′-sĭng-ĕ sŏng′-ĕs) early Eng.

Lullabys, cradle songs.

Byzantine scales

These scales were eight in number, four principal scales, with four plagals, subordinate scales formed a fifth below the principal or authentic scales. They were reckoned upward and their compass was as follows:

Authentic	Plagal	
1. g — g′	1. c — c′	Letters used in modern sense.
2. f — f′	2. B — b	
3. e — e′	3. A — a	
4. d — d′	4. G — g	

They were founded on the Greek modes or scales and the notes were named after the first seven letters of the Greek alphabet, A being identical with our C, and so named about 900 A.D., supposedly by Odo of Cluny. Before this time the first seven letters of the Latin alphabet had been substituted for the Greek. In Western church music the plagals begin a fifth above their authentics, but are called a fourth below, since they extend a fifth above and a fourth below the keynote of the authentic scale. The use of B flat produces a plagal without transposing, changing into a higher or lower key, because from C to c with B natural is equal to from F to f with B flat, while from C to c with B flat equals from G to g. In Western church music the pitch meaning of the letters in Byzantine scales rose one degree, thus B became A, as in modern letters but not modern pitch meaning. Byzantine A corresponds to modern D in pitch meaning.

C

c

1. The first tone of the scale of C major, that is, of the scale which has C for the keynote or first degree and has the interval of a major third, two whole tones, between C and the third degree, namely, E. This scale is considered the typical diatonic scale because it necessitates no sharps or flats to bring about the succession of tones and semitones required to make a complete diatonic scale.

2. The name of one of the major keys, that is, of one of the keys having the interval of a major third, two whole tones, between the first and third degrees, in this instance G and E. The key of C major necessitates the use of no sharps or flats to bring about the succession of intervals required by the diatonic scale. Hence the signature is plain.

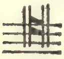
3. The name of one of the minor

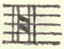
keys, that is, the name of that key which has C for the keynote or first degree and has the interval of a minor third, one whole tone and one half tone, between C and E, the first and the third degrees. It is called the relative minor of E flat major because they both require the use of three flats: A flat, B flat, and E flat, in order to obtain the succession of tones and semitones required to make a complete diatonic scale.

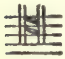
C barré (băr-rā′) Fr.

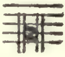
C barred Eng.
The character 𝄵 used to indicate alla breve (two-two) time. See also barred C, or alla breve.

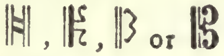
C clef
A character, placed at the head of the staff, enclosing the line which represents middle C, and hence indicating, also, the name and pitch of the notes written on the other lines and spaces. When placed on the first line it is called the soprano clef, but seldom used; on the third line, the alto clef; and on the fourth the tenor clef. The C clef on the second line, or mezzo-soprano clef is now obsolete. The C clef is written in several different forms, among them











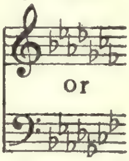
C double flat
The note C lowered two semitones by means of a double flat; the same tone as B flat.

C double sharp
C raised two half steps by means of a double sharp; same tone as D.

C dur (tsā door) Ger.
The key of C major. The scale or key of C with neither sharps or flats.

C flat
The note a semitone below C.

C flat major
The major key whose signature is seven flats.



C flat major

C in alt (ĭn ält) It.
High C, the fourth note in the octave above the treble staff.

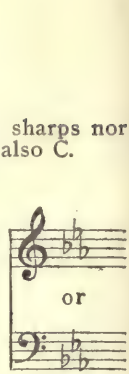
C in altisimo (ĭn äl-tis-si-mō) It.
C an octave above high C; the fourth note in the second octave above the treble staff.

C major
The key having neither sharps nor flats for a signature. See also C.

C major chord
The chord C, E, G.

C minor
The minor key whose signature is three flats, to the key of E flat major. See also C.

C minor chord
The chord, C, E flat and G.



C minor

C moll (tsā môl) Ger.
The key of C minor

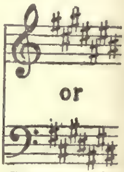
C natural
The note C unmodified by sharp or flat.

C reversed
In old music a sign that the notes so marked are diminished half their time value.

C Schlüssel (tsā shlüs′-sĕl) Ger.
C-key. The C clef. On whatever line of the staff it is placed it gives the notes of that line the name and pitch of middle C. See C clef.

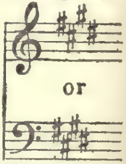
C sharp
The note a semitone above C.

C sharp major
The major key, having seven sharps in its signature



C sharp major

C sharp minor
The minor key whose signature is four sharps,



C sharp minor

C string
The lowest string on the viola or violoncello.

ça ira (sä ē-rä′) Fr.
That will go or that will succeed. This phrase was much used by Franklin in reference to the American Revolution. La Fayette suggested it as the title of a song to a street singer named Ladré, who composed the words and set them to an air called Carillon national. The song was first heard on Dec. 5, 1789, when the Parisian mob marched out to attack Versailles, and from that time became one of the typical songs of the Revolution. For many years after it was known as the Fall of Paris and the Downfall of Paris and was popular as a piano piece subject to many variations.

cabaletta (kä-bä-lĕt′-tä) It. n.
Literally, a little hoarse: a song

usually consisting of three principal parts with variations and the first part several times repeated and having an accompaniment in triplet time, a time suggestive of the sound of a trotting horse.

cabinet d'orgue (kă-bē-nā' dôrg) Fr.

The case or outside covering of an organ.

cabinet organ

An improved reed organ for use in parlor or small churches. See also reed organ.

cabiscola (kăb-ĭs-kō'-lä) Lat. n.

A corruption of the Latin, caput scholæ, head of the school. The old name for the leader of the choristers in a church. In Narbonne and in many parts of Italy this office was often held by the Dean, otherwise it ranked next in dignity to that of the Dean.

caccia (kät'-chä) It. n.

A chase, a hunt: as used in the direction, alla caccia, in the hunting style, accompanied by horns.

cachée (kă-shā') Fr. adj.

Hidden, concealed, covered: a term used in musical theory and applied to octaves which are suggested by the progression of the two parts, so that one imagines he is hearing fifths or octaves when these do not really occur.

cachucha (kä-tchoó-tchä) Spa. n.

An Andalusian dance, in three-four time, which greatly resembles the bolero. Originally the music was sung to guitar accompaniment. It is danced by a single dancer, either man or woman. The tempo, moderate at first, gradually increases, accompanied by the castanets, until the dancer has attained furious speed. The music of the cachucha, gay, graceful and passionate, is looked upon as one of the national airs of Spain.

cacofonia (kä-kō-fō-nē'-ä) It. n.

Discord, harsh or discordant music, usually incorrect music, bad in tone and unpleasant in character.

cacofonico (kä-kō'-nĕ-kō) It. adj.

Discordant.

cacophonie (kă-kô-fō-nē) Fr. n.

Discord, harsh sounds, false tones.

cacophony

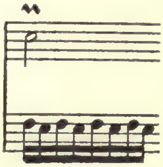
Discord, harsh or discordant music, usually incorrect music, bad in tone and unpleasant in character. Equivalent to cacofonia (It.), cacophonie Fr.).

cadence (kă-däñs') Fr. n.

1. Literally, a fall and consequently referring to the decline of the motion of a melody or harmony to a point of rest, either momentary or entirely complete; any concluding strains either rising or falling, which form an harmonic turning point for a rest or close. The cadence in music answers the purpose of stops in language. For its effect it depends upon the manner in which certain chords succeed one another; as a rule the first create a feeling of suspense or anticipation and then follows a chord more satisfying to the ear. Cadences may be classed under three general heads: the perfect, the imperfect and the interrupted or broken cadence.

2. The pulsation and velocity of motion, as the cadence of double-time in a military sense is one hundred and eighty steps to a minute.

3. A trill



Cadence

cadence évitée (kă-däs ā-vē-tā') Fr.

An interrupted cadence: a cadence which has its final chord based upon some other note than the tonic or first note of the scale.

cadence, immediate

A common cadence; that is, a cadence which occurs immediately after the chord built on the dominant or fifth note of the scale.

cadence, imperfect

The cadence formed on the tonic or first note followed by the dominant or fifth note of the scale without its added seventh.

cadence interrompue (kă-däñs' ăñ-tĕr-rôm-pü) Fr.

An interrupted or deceptive cadence: a cadence whose final chord is built upon some note other than the tonic, or first note of the scale, or whose chord built on the dominant or fifth note resolves into some other chord than the tonic chord.

cadence, interrupted

See interrupted cadence.

cadence irrégulière (kă-däñs' ēr-rā-gü-lē-ăr') Fr.

An imperfect cadence. When the chord on the dominant or fifth note of the scale follows that built on the first note in the closing part of a composition this is called a perfect cadence. When the chord on the dominant precedes that on the tonic or first note it is called imperfect. Cadence irrégulière is the same as imperfect cadence.

cadence mark
A vertical line which separates those words sung to the cadence of a chant from the other words.

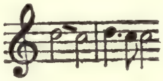
cadence, perfect
See perfect cadence.

cadence, plagal
See plagal cadence.

cadence, principal
See principal cadence.

cadence rompue (kă-däñs′ rôm-pü′) Fr.
See interrupted cadence.

cadent
Falling: an obsolete grace on ornament.



cadenza (kä-dĕn-tsä) **It. n.**
Its simplest meaning is a flourish of indefinite form used in vocal music. It is usually introduced upon a base note immediately before some important close, that is, the close of an entire movement or an important part of one. This idea spread to instrumental music and is much used at the end of a concerto for a solo instrument, where it serves to show the skill of the performer. It may occur in the first or last movement and is sometimes found in both. There is no rule regarding its form, but it usually contains groups of notes suggestive of the chief themes of the movement and is usually very brilliant and ingenious. In other instrumental music it has several uses, being introduced where a pause is desirable in the big part of the movement without breaking its continuity, or after a climax, that the transition to the level may not be too abrupt, or before the finale of a composition, that that may not be too abrupt. Abbr. cad.

cadenza ad libitum (kä-dĕn tsä) It.; (ăd lĭb′-ĭ-tŭm) Lat.
A cadence or pause to be rendered at the pleasure of the performer.

cadenza d'inganno (kä-dĕn′-tsä dēn-gän′-nō) It.
A deceptive cadence. The name given a cadence when the chord built upon the dominant or fifth note of the scale resolves or changes into some other chord than that on the tonic or first note of the scale.

cadenza in tempo (kä-dĕn′-tsä ēn tĕm′-pō) It.
A passage at the close of a composition, somewhat like a cadenza, brilliant, elaborate and seemingly extempore, but in strict time.

cadenza sfuggita (kä-dĕn′-tsä sfood-jē′-tä) It.
An interrupted cadence, one which has its final chord based upon some other note than the tonic or first note of the scale. Equivalent to cadence évitée and cadence rompue (Fr.).

cæsura
See cesura.

cæsural
Pertaining to or constituting a cesura, which is a rhythmical division or pause in a line of poetry or music.

cahier de chant (kă-yā dū shäñ) Fr.
A singing-book.

cahier de musique (kă-yā dŭ moo-zēk′) Fr.
A music-book.

caisse (kĕs) Fr. n.
Case, box, cylinder: a general term meaning drum.

caisse claires (kĕs klăr) Fr.
The snare or side drum. The smaller drum of the orchestra and band, termed "side" because it is carried strapped to the drummer's side and "snare" because of the gut strings called snares, stretched across the under side and vibrating in sympathy with the skin heads as they are struck.

caisse plate (kĕs plăt) Fr. n.
A shallow side drum.

caia (kä′-hä) Spa. n.
A drum.

cala (kä′-lä) It. v., imp.
Derived from calare, to lower: lower, as cala la tela, lower the curtain.

calamus (kăl′-ä-mŭs) Lat. n.
A reed or flute or pipe made from a reed.

calamus pastoralis (kăl′-ä-mŭs păs-tŏr-ā′-lĭs) Lat.

calamus tibialis (kăl′-ä-mŭs tĭb-ĭ-ā′-lĭs) Lat.
A very primitive instrument, used by shepherds and consisting only of a reed pipe pierced with three or four finger holes.

caland (kä-länd′) It. part. and n.

calando (kä-län′-dō) It. part. and n.
Descending; decreasing: a direction meaning gradually diminishing both tone and time. Abbr. cal.

calandrone (kä-län-drō′-nĕ) It. n.
From calandra, a wood lark. A small reed instrument of the shawn or clarinet family having two holes. It is much used by Italian peasants.

calascione (kä-lä-shĭ-ō-nĕ) It. n.
An instrument native of Lower Italy, which fell into disuse during the Eighteenth Century. The body was pear-shaped and the neck slender. It was generally furnished with two gut strings, sometimes with three, plucked with a plectrum.

calata (kä-lä'-tä) It. n.
An old Italian dance, usually in two-four time.

calcando (käl-kän'-dō) It. part. and adj.
Pressing forward, hurrying: increasing the speed of the tempo.

Calcant (käl'-känt) Ger. n.
A bellows treader of old German organs. One who treaded the bellows to supply them with wind. Another name is Balgtreter.

Calcantenglocke (käl-kän'-tĕn-glôk'-ĕ) Ger. n.
A peal of bells sounded by means of a keyboard that was operated with the feet.

call-changes
In ringing a set of bells of varying size and tone, change ringing is the art by which a number of men ring the bells in varying systematic order, and call-change is the term applied when the leader calls to each ringer to tell him after which bell he is to ring, or when the order in which the men are to ring is written out for them.

calliope (că-lī'-ō-pē) Eng. n. from Grk.
The beautiful-voiced.
1. In Pagan mythology the muse that presides over eloquence and heroic poetry, the mother of Orpheus and chief of the nine Muses.
2. A musical instrument consisting of a series of steam whistles toned to the notes of the scale and played by keys arranged like those of a pipe organ.

callithumpian
Boisterous, riotous, as callithumpian music, a discordant combination of sounds, a boisterous performance upon whistles and horns, a beating on tin pans, accompanied by hoots and cat-calls. Serenades of this sort were inflicted upon unpopular political persons and newly married couples in France and are still heard in the United States.

calma (käl'-mä) It. n.
Calm; calmness; tranquillity.

calmare (käl-mä'-rĕ) It. v.
To calm.

calmato (käl-mä'-tō) It. adj.

calmo (käl-mō It. adj.
Calm; tranquil. Abbr. calm.

calore (kä-lō'-rĕ) It. n.
Heat: enthusiasm, as in con colore, to be played with warmth.

caloroso (kä-lō-rō'-sō) It. adj.
Fiery, heated: to be played warmly, passionately.

cambia (käm'-bĭ-ä) It. n.
In singing, change: as to change the key or time.

cambiano (käm-bĭ-ä'-nō) It. v., imp.
Change.

cambiare (käm-bĭ-ä'-rĕ) It. v.
To change, to alter: as nota cambiare, to alter a note.

cambiata, nota (nō'-tä käm-bĭ-ä'-tä) It.
See nota cambiata

cambiato (käm-bĭ-ä'-tō) It. adj.
Changed, displaced: nota cambiata, a note displaced.

camera (kä'-mĕ-rä) It. n.
Chamber: used in phrases as alla camera, in the style of chamber music.

camminando (käm-mĭ-nän'-dō) It. part. and adj.
Walking; traveling: a direction meaning flowing and smooth in movement. Much the same as andante.

campana (käm-pä'-nä) It. n.
Church bell; name derived from Campania, where they were first made.

campanarum concertus kăm-pă-nā'-rŭm kŏn-sĕr'-tŭs) Lat.

campanarum concertus (kăm-pă-nā'-rŭm mŏd-ū-lā'-shĭ-ō) Lat.
Chimes: the chiming or ringing of bells.

campanella (käm-pä-nĕl'-lä) It. n. fem.

campanello (käm-pä-nĕl'-lō) It. n. mas.
Little bell.

campanile (käm-pä-nē'-lĕ) It. n.
Bell-tower, belfry: a tower in which a bell or bells are hung.

campanista (käm-pä-nēs'-tä) It. n.
A player upon the campanetta, a set of bells tuned diatonically, or after the order of the natural scale including tones and half tones, and played with keys like a piano.

campanologist
An artistic bell-ringer.

campanology
The art of ringing or making bells.

campanone (käm-pä-nō'-nē) It. n.
A great bell.

canaille (kă-nī'-yĕ) Fr. n.
Literally, babble, mob: in a coarse, vulgar manner.

canarder (kă-năr-dā′) Fr. v.
To imitate the cry of a duck; to produce a sound like the "cauac" of a duck on the clarinet or oboe.

canarie (kă-nă-rē) Fr. n.

canario (kä-nä′-rĭ-ō) It. n.

canary (kă-nā′-rĭ) Eng. n.
An obsolete dance, which derives its name from the Canary Islands, where it is supposed to have originated, although some authorities claim it to have been Spanish. It was probably adapted by the English and is a kind of gigue, usually in three-eight or six-eight time and sometimes as fast as twelve-eight. It consists of two strains or tunes each repeated, and its distinctive feature is that the first note of the measure is almost always dotted. It begins on the first beat of the measure. A good example of this dance occurs in Purcell's Dioclesian.

cancan (kăn-kăn) Eng. n. from Fr.
Tittle-tattle, noise. A vulgar French dance. The cancan is not really a dance in itself or even a characteristic step; it is a slang name for the peculiar style of dancing that obtains in public dance halls in Paris; it is extravagant jumping with obscene gestures introduced into the regular figures of the quadrille. According to Francisque Michel the word originated because the dancers imitate the walk of the duck.

cancel
From the verb meaning to lattice, to strike out. The natural sign ♮.

cancellata, paritizione (pär-tē-tsĭ-ō′-nĕ kän-chĕl-lä′-tä) It.
A set of staves with vertical lines for the bass. A system of staves scored by lines drawn perpendicularly across dividing the staves into small equal portions.

cancellatum (kăn-sĕl-ā′-tŭm) Lat. adj.
Literally, concelled. B cancellatum stands for the sharp sign (♯) first formed by cancelling the sign B flat (♭) and originally equivalent merely to nullifying or naturalizing the flat. See also B cancellatum.

cancellen (kän′-tsĕl-lĕn(Ger. n.
In the organ the grooves or small channels along which the wind travels from the windchest to the pipes.

concelling sign
The natural sign, ♮, which, placed after a note, removes the effect of a sharp or flat previously used on that note, and restores it to its natural place in the scale.

cancion (kän-thē-ōn′) Spa. n.
A song: words set to music.

cancrizans (kăng′-krĭ-zănz) Eng. adj. from Lat.

cancrizzante (kän-krĭt-tsän′-tĕ) It. adj.
Retrograde movement; going backward.

canere (kā′-nē-rē) Lat. v.
To sing: to play upon an instrument.

canevas (kăn-vä′) Fr. n.
Canvass: a rough sketch of a song which indicates the measure of the verses required; unconnected words set to music.

cangiare (kän-jä′-rĕ) It. v.
To change; to alter.

canna (kän′-nä) It. n.
A reed or pipe.

canna a lingua (kän′-nä ä lĭn′-gwä) It.
Those organ pipes that are fitted with reeds which vibrate in producing the sounds.

canna d'anima (kän′-nä dä′-nĕ-mä) It.
Flue-pipes; that is, those organ pipes in which the sound is produced by the vibration of the column of air within the pipe which has been disturbed by a current of air forced through a narrow aperture in the bottom of the pipe and sent against a sharp edge.

cannon
The ear or loop of a bell by which it is suspended. Also spelled canon.

cannon-drum
The tom-tom or drum used by the natives of the East Indies.

canon
The strictest variety of musical imitation. The name is derived from the Greek word for rule or standard. Consequently a canon is a composition written strictly according to rule. The essence of the canon is that two or more parts or voices take up in succession exactly the same progression of notes. The simplest kind of canon is for only two parts, but may contain one or more themes for imitation. The part which begins or takes the lead is termed the subject or antecedent and the one which imitates or follows is called the answer or consequent. If the voices were always separated by the interval of an octave the notes could be exactly imitated. However, this is impossible, as such intervals would give a composition for more than two voices too extensive a compass. Therefore the voices may be separated by an interval

and although they are unable to repeat the same notes, the progression of intervals is exactly imitated and a like effect is produced. A canon containing one theme for two voices which remain the interval of an octave apart is termed a canon "two in one at the octave." In like manner a canon containing two themes for four voices which remain the interval of a fifth apart is termed a canon "four in two at the fifth." Often in a quartet there may be a canon between two of the voices while the other two are free, that is, they progress regardless of the canon; or there may be a canon between three voices, the third remaining free. Canon has been a very popular device among composers and has been the object of extremely ingenous treatment, some of which savored more of mathematical precision than of artistic ability.

canon, perpetual

A canon whose termination leads directly back to its beginning, and so can be sung on, or played, forever. Also called canone infinito.

canon, resolved

See resolved canon.

canon, riddle

See riddle canon.

canonic imitation

Strict imitation of one part by another, wherein one voice follows the melody previously sung by another voice a fixed interval above or below.

canonical hours

The seven canonical hours prescribed by the Catholic Church as the hours of daily prayer; each day has its own office, even each hour of the day, for liturgically, the day was divided into periods of three hours each, founded on the ancient Roman division. The prayers of the night-vigils are Matins and Lauds; Matins being divided into three nocturnes for the hours of nine o'clock at night, midnight, and three in the morning.

The day offices correspond approximately to these divisions: Prime to six a. m., Tierce to nine a. m., Sext to midday, None to three p. m., Vespers to six p. m. The Compline, which is of later origin, is recited at nightfall.

The hours equivalent to Tierce, Sext, None and Vespers were known to the Jews and were adopted by the Christians. They were originally hours of private prayer but later became times of public prayer. Each of these offices consists of psalms, antiphones, lessons, etc.

canonical mass

A mass which strictly follows the regular order of the church services, omitting no part, and restricting it entirely to the prescribed canonical regulations.

canonici (kä-nŏn'-ĭ-sī) Lat. n.

The name given followers of Pythagoras, who founded a system by which they judged the correctness of combinations of tones according to the ratio of their sound vibrations, instead of by their actual sounds, in contrast to the Musici or disciples of Aristoxenus, who made the ear their test. The Canonici used abstract mathematical science where the Musici relied upon actual sounds.

cantabile (kän-tä'-bĭ-lĕ) It. adj.

That which may be sung, singable. A direction phrase used in instrumental compositions to denote that the part so marked is to be rendered in a graceful, melodious, singing style, full of expression. Abbr. cantab.

cantabile ad libitum (kän-tä'-bĭ-lĕ) It. (ăd lĭb'-ĭ-tŭm) Lat.

A direction meaning in singing style at pleasure.

cantabile con molto portamento (kän-tä'-bĭ-lĕ kōn mōl'-tō pôr-tä-mĕn'-tō) It.

A direction meaning in singing style, with a great deal of elegance; smoothly and melodiously, with few discreetly chosen embellishments at pleasure.

cantamento (kän-tä mĕn'-tō) It. n.

A little song.

1. The air or melody of a composition.

2. Formerly the high solo part of a madrigal.

3. A small cantata or short vocal solo.

4. A ballad or simple song of popular character or an instrumental piece similar in character to a vocal composition.

5. A smooth singing style of playing. Synonym of cantilena.

cantando (kän-tän'-dō) It. adj.

In a melodious singing style: a direction mark, which means that the leading melody should be prominent and that the piece should be rendered in a free graceful style, full of expression. Synonym of cantabile.

cantans (kăn'-tănz) Lat. adj.
Singing.

cantante (kän-tän'-tĕ) It. n.
A singer: a part intended to be sung.

cantante ariose (kän-tän'-tĕ ä-rĭ-ō'-sĕ) It.
A kind of melody conversational in style and having frequent changes of melody, which changes first marked the distinction between air and recitative.

cantare (kän-tä'-rĕ) It. v.
To sing, to celebrate, to praise.

cantare a aria (kän-tä'-rĕ ä ä'-rĭ-ä) It.
To sing with a certain amount of improvisation, without following the music exactly as it is written.

cantare a libro (kän-tä'-rĕ ä lē-'brō) It.
To sing from the book: to sing from notes.

cantare a orecchio (kän-tä'-rĕ ä ō-rĕk'-kĭ-ō) It.
To sing by ear, without reading notes.

cantare di maniera (kän-tä'-rĕ dē mä-nĭ-ä'-rä) It.

cantare di manierata (kän-tä'-rĕ dē mä-nĭ-ä-rä'-tä) It.
To sing in a florid style, with too many embellishments and too much mannerism.

cantarina (kän-tä-rē'-nä) Spa. n.
A woman who sings on the stage, or in public.

cantata (kän-tä'-tä) It. n.
Originally referred to a vocal piece in contradistinction to an instrumental piece or sonata. Now, however, the name applies to a special form of vocal composition. Formerly it consisted of recitative and melody for a single voice, but now it contains choruses as well. In general character it bears a strong resemblance to the oratorio but is less dramatic and more narrative and is not as extended. It also differs from the opera in that it is designed to be given without scenic effects. In the sacred cantata it attains its highest artistic development.

cantata amorosa (kän-tä'-tä ä-mō-rō'-sä) It.
A cantata dealing with love as a subject.

Cantate Domino (kăn-tā'-tē dŏm'-ĭ-nō) Lat.
Literally, Sing ye unto the Lord.
1. In the Anglican Church this name is given to the Ninety-eighth Psalm when it is used as an alternative to the Magnificat in evening services.
2. It is also the psalm used as the Introit at the mass in the Roman Catholic Church on the fourth Sunday after Easter.

cantatrice (kän-tä-trē'-chĕ) It. n.
A female singer. Synonym of cantrice.

cantatrice buffa (kän-tä-trē'-chĕ boof'-fä) It.
A woman who sings in comic opera or burlesque.

cantatilla (kän-tä-tĭl'-lä) It. n.

cantille (kän-tă-tē-yŭ) Fr. n.

cantatina (kän-tă-tē'-nä) It. n.
A short cantata: an air preceded by recitative; a short work, somewhat like an oratorio but without characters.

cantator (kän-tā'-tŏr) Lat. n.
A musician, singer or chanter.

cantatorium (kän-tä-tō'-rĭ-ŭm) Lat. n.
A book used in the Roman Catholic Church which contains the music of the Antitphonary and Gradual.

canterellando (kän-tĕ-rĕl-län'-dō) It. part. and n.
Singing in a subdued voice, trilling, murmuring.

canterellare (kän-tĕ-rĕl-lä'-rĕ) It. v.
To sing low, hum, warble: to chant or sing.

canticchiare (kän-tē-kē-ă'-rĕ) It. v.
To sing low, to hum.

canticle
1. A Biblical lyric or hymn of praise without meter.
2. A sacred chant whose text is scriptural and often based upon a canticle of the Bible. The services of both of the Catholic and Anglican churches contain canticles, the Cantica majora being taken from the gospels and including the Magnificat, the Benedictus, and the Nunc Dimittis, and the Cantica minora, comprising seven texts from the Old Testament.

canticum (kăn'-tĭ-kŭm) Lat. n.
A monody; a solo. In ancient Roman drama any passage sung by the actors.

cantilena (kän-tĭ-lā'-nä) It. n.
Tiresome music.
1. The principal part or melody of a composition: generally the highest vocal part of a composition.
2. In medieval music, a solfeggio, or vocal exercise, also plain-song or the simplest form of church music. The highest part in a madrigal; a short cantata, or vocal solo.

3. In modern usage a ballad or song popular in character or an instrumental piece of vocal character.

4. As a direction it means a smooth singing style of playing, in instrumental music.

cantillation

A chanting: a recitation or reading with musical tones. A combination of speaking and music.

cantinela (kän-tē-nā'-lä) Spa. n.

A ballad.

cantino (kän-tē'-nō) It. n.

Treble string of a violin: the smallest string and the highest in pitch on violin, guitar and other stringed instruments.

cantion

A song: a song or a number of verses.

cantiones sacræ (kän-shĭ-ō'-nēz să'-krē) Lat.

Sacred songs: the name given to several collections of Latin motets published in London between 1571 and 1610. They were the following by Byrd: Gradualia, ac Cantiones Sacræ quinis, quaternis, trinis, vocibus concinnatæ, Liber Primus or Liber Secundus of the same. Liber Primus Sacrarum Cantionum Quinque Vocum, Liber Secundus of this and by Byrd and Tallis, Cantiones qual ab argumento sacre vocantur, Quinque et sex partium.

cantique (käñ-tēk') Fr. n.

Song, canticle: a sacred hymn of praise.

cantique des cantiques (käñ-tēk dŭ käñ-tēk) Fr.

Song of songs: Solomon's Song.

cantiuncula (kăn-tĭ-ŭn'-kū-lä) Lat. n.

A flattering, alluring strain: a ballad, a catch.

canto (kän'-tō) It. n.

1. A song; an air or melody.
2. The art of singing.
3. The soprano voice.
4. The soprano or highest part in a concerted piece because it contains the melody or air.
5. That string of an instrument which is tuned to the highest pitch. Abbr. cant.

canto armonico (kän'-tō är-mō'-nĭ-kō) It.

A part song for two or more voices.

canto clef

The C clef when placed on the first line of the staff. The soprano clef. It gives the first line and its notes the name and pitch of middle C.

canto concertante (kän'-tō kôn-chĕr-tän'-tĕ) It.

The treble or highest of the principal parts arranged to be performed together.

canto fermo (kän'-tō fĕr'-mō) It.

The simple unadorned melody of ancient hymns and chants of the church. These often form a basis for the compositions of church composers, in which case the tenor part is usually given the melody and the other parts are written around that. Also, choral singing in unison, of a plain melody. Any subject composed of a few long plain notes taken as the theme for counterpoint.

canto figurato (kän'-tō fē-goo-rä-tō) It.

A chant with score: a figured melody. Elaborate church music in which more than one note was sung to a syllable. A figured or florid melody.

canto fioritto (kän'-tō fĭ-ō-rēt'-tō) It.

A song having many ornaments.

canto funebre (kän'-tō foo'-nā-brĕ) It.

A funeral song.

canto Gregoriano (kän'-tō grĕ-gō-rĭ-ä'-nō) It.

The Gregorian chant: choral church music written according to the eight church modes founded by Pope Gregory the Great in the early part of the Sixth Century. See also Gregorian chant.

canto llano (kän'-tō lyä'-nō) Spa. n.

The simple melody of ancient church music. The same as canto plano, plain-song.

canto necessario (kän'-tō nā-chĕs-sä'-rĭ-ō) It.

A direction indicating those parts which are to be performed throughout the composition.

canto plano (kän'-tō plä'-nō) It.

Plain-song: the ancient system of choral church music which arose before the beginnings of harmony and which, however, had no definite time value.

canto primo (kän'-tō prē'-mō) It.

First soprano-voice or part. Abbr. c.l°., co.l°.

canto recitativo (kän'-tō rā-chē-tä-tē'-vō) It.

A recitative song: declamatory singing.

canto ripieno (kän'-tō rē-pē-ā'-nō) It.

The soprano part of a grand chorus: a part that sings or plays only in the grand chorus.

canto rivoltato (kän′-tō rē-vôl-tä-tō) It.

The parts inverted so that the treble or highest part becomes the lowest.

canto secondo (kän′-tō sā-kôn′-dō) It. n.

The second soprano part or voice.

cantor

A singer, poet: in cathedrals and collegiate and monastic churches the name of the official in charge of the music. His duties were to superintend the intoning of psalms and canticles in plain-song services, to superintend the general singing, to select and conduct the music. The name, cantor, was also given to the principal of a college of church music.

cantor choralis (kän′-tŏr kō-rā′-lĭs) Lat.

A leader of the choir: the director and manager of a church choir and of its musical services in general.

cantorate (kän-tō-rä′-tĕ) It. n.

One of the chief singers in the choir.

cantore (kän-tō′-rĕ) It. n.

Singer: choir-leader.

Cantoren (kän-tō′-rĕn) Ger. n.

Chanters: a choir of singers, choristers.

cantoria (kän-tō-rē′-ä) Spa. n.

Musical canto; singing: a singing gallery.

cantoris (kăn-tō′-rĭs) Eng. adj. from Lat.

In cathedral music a term used to indicate the music to be sung by the singers on the side of the choir where the cantor sits, which is usually on the left hand side of a person facing the altar, the north side. Abbr. can.

cantrice (kän-trē′-chĕ) It. n.

A female singer. Synonym of cantatrice.

cantrix (kăn′-trĭks) Lat. n.

A female singer.

cantus (kăn′-tŭs) Lat. n.

A song or melody. Abbr. c.

Cantus Ambrosianus (kăn′-tŭs ăm-brō-zhī-ā′-nŭs) Lat.

The chants or melodies introduced into church music by St. Ambrose, of Milan, in the Fourth Century and supposed to be derived from ancient Greek tunes. See Ambrosian chant.

cantus durus (kăn′-tŭs dū′-rŭs) Lat.

A song written in a major key. Music which changes from the key it starts in to a key having one or more sharps in its scale. At one time keys with sharps were forbidden by church musicians, since Pope John XXII. had issued a bull prohibiting their use and also because they were considered a violation of good taste by all educated musicians.

cantus ecclesiasticus (kăn′-tŭs ĕ-klē-zĭ-ăs′-tĭ-kŭs) Lat.

Plain-song, or the simple melodies of the ancient church, and other early church music. The method of singing collects, dictions, gospels and special offices of the church.

cantus firmus (kăn′-tŭs fĭrm′-ŭs) Lat. n.

A fixed melody: in counterpoint the melody which serves as a foundation upon which the other melodies are added. Originally the cantus firmus remained very plain in character and was composed of notes of but one time value. Because of the importance of this part and the severity of its construction the voices which carried it were termed tenor, from the Latin verb tenere, meaning to carry. Later the part was transferred to the soprano voices. Abbr. c. f.

cantus mensurabilis (kăn′-tŭs mēn-shŭ-rā′-bĭ-lĭs) Lat.

A regular or measured melody.

cantus mollis (kăn′-tŭs mŏl′-lĭs) Lat.

A song written in minor key.

canzoncina (kän-tsō-chē′-nä) It. n.

canzonet: a short canzone.

canzone (kän-tsō′-nĕ) It. n.

Song: originally a folk-song. An air somewhat like a madrigal, having two or three parts with passages of fugue or systematic treatment of themes and imitations or repetition of themes. A short song of which the music is more important than the words. A secular part song popular in character. In the early part of the Eighteenth Century a term used to denote instrumental music similar to the sonata as then developed. As a direction it means the same as allegro, in a gay and lively manner.

canzonet

A short song in one, two or three parts. A madrigal, a short song of light and airy character.

canzoniere (kän-tsō-nĭ-ā′-rĕ) It. n.

Collection of songs: a song-book.

Capelle (kä-pĕl′-lĕ) Ger. n.

1. Musical band or choir.

2. Chapel. Usually spelled Kapelle.

Capellmeister (kä-pĕl′-mīs′-tĕr) Ger. n.

1. Chapelmaster: the musical director of a chapel or church. In earlier times this was a position of much honor, especially when connected with

a church of prominence or with a royal chapel. Eminent musicians have held this post, which fact offers some reason why sacred music occupied so prominent a place in Sixteenth, Seventeenth and Eighteenth Century productions.

2. Organist.

3. Conductor of a band or orchestra. Also spelled Kapellmeister.

capilla (kä-pēl′-yä) Spa. n.

A band of chapel-musicians.

capiscol (kä-pēs-kōl′ Spa. n.

The precentor, the sub-chanter: the name given the sub-chanter, precentor or musical director of the choir in the chapel of a college and a few other chapels and churches in Toledo where the mozarabic or ancient national liturgy of the Spanish church is still maintained, as restored and revised by Cardinal Ximenes about 1500.

capiscolus (kä-pĭs-kō′-lus) Lat. n.

A corruption of caput scholæ: the precentor in a choir. In certain cathedrals the dignitary who superintended the choir or band, corresponding to the chanter or precentor, who instructed and directed the choir. The same as capiscol.

capistrum (kă-pĭs′-trŭm) Eng. and Lat. n.

A muzzle: a sort of face bandage worn by the ancient trumpeters to protect the cheeks when they blow their instruments violently in order to produce the proper tone. It was originally devised by the Greeks to hide the grimaces made by the players.

capo (kä′-pō) It. n.

Head: beginning; the top. Abbr. c.

capo, da (dä kä′-pō) It.

A direction, meaning to return and play from the beginning or other indicated passage in a composition.

capo lavoro (kä′-pō lä-vō′-rō) It.

Chief work, masterpiece.

capo violino (kä′-pō vē-ō-lē′-nō) It.

The first violin.

capodastro (kä-pō-däs′-trō) It. n.

Head of the finger-board: the nut, or upper part of the finger-board of instruments of the violin family, and other stringed instruments having a finger-board.

capona (kä-pō′-nä) Spa. n.

A Spanish dance.

capotasto (kä-pō-täs′-tō) It. n.

In stringed instruments the nut, or small raised piece of wood, at the top of the finger-board or neck over which the strings pass to the screw or keys which tighten them.

cappella (käp-pĕl′-lä) It. n.

1. A chapel or church.

2. A band of musicians who sing or play in a church or in private employ; an orchestra.

cappello Chinese (käp-pĕl′-lō kē-nā′-zĕ) It.

Literally, a Chinese hat: a set of small bells arranged on a frame like a Chinese hat.

capriccietto (kä-prēt-chĕt′-tō) It. n.

A small caprice.

capriccio (kä-prēt′-chō) It. n.

See caprice.

capricciosamente (kä-prēt-chō-sä-mĕn′-tē) It. adv.

Capriciously, fantastically: to be performed in a fantastic manner.

capriccioso (kä-prēt-chō′-sō) It. adv.

In a fantastic, whimsical style.

caprice

A whim: according to Marpurg this name was originally given to harpsichord compositions similar to fugues, that is, having the subject treated according to certain rules. Fugues written upon a lively subject were sometimes given this title, and Bach used it as a synonym for fantasia, a piece of music unconventional in form. In the middle of the Eighteenth Century the word described compositions similar to the modern étude in which one distinct subject in carried through the composition. The modern meaning of the word is any composition free and unconventional in form and fanciful in treatment, a piece of unusual and original arrangement, often of peculiar rhythm.

captandum, ad (ăd kăp-tăn′-dŭm) Lat.

With zeal: brilliantly: takingly.

caput scholæ (kăp′-ŭt skō′-lē) Lat.

The precentor: the leader of the choir. This office ranks second in dignity to that of Dean, among the four church officers, and the duties of the incumbent are to select the music and to train and lead the choir and orchestra.

caractères de musique (kăr-ăk-tăr′ dŭ mü-zēk′) Fr.

A general term for all the marks and symbols used in musical notation. See table of signs.

caramillo (kä-rä-mēl′-yō) Spa. n.

A flageolet or small flute: a kind of small, straight flute, blown from the end, the notes of which are remarkably shrill and clear. It is not used in orchestra because of the crudeness of its tone.

carattere (kä-rät-tā'-rĕ) It. n.

Character, letter: character, dignity or style as used in the direction, con carattere.

carattere, mezzo (mĕd'-zō kä-rät-tā'-rĕ) It.

A term applied to music of moderate difficulty: a song having few ornaments.

caratteristica, nota (nō'-tä kä-rät-tĕ-rēs'-tĭ-kä) It.

See nota carratteristica.

cardatura (kär-dä-too'-rä) It. n.

A scale or series of notes according to which stringed instruments are tuned.

cardometre (kăr-dō-mĕtr') Fr. n.

String gauge: an instrument for measuring the thickness of strings for violins, guitars and other instruments. It consists of a disc or oblong piece of metal having a graduated slit along which are engraved numbers indicating the various diameters which the strings should have.

caressant (kă-rĕs-säñ') Fr. adj.

carezzando (kä-rĕt-tsäñ-dō) It. adj.

See carezzevole.

carezzevole (kä-rĕt-tsā-vō'-lĕ) It. adj.

Caressing: singing or playing in a caressing or tender manner, frequently introducing notes of anticipation.

caricato (kä-rĭ-kä'tō) It. adj.

Insincere, affected: a composition performed with exaggerated expression, overloaded with musical ornaments.

carillon (kä-rē-yôñ') Fr. n.

1. A set of bells so hung in a tower that they form a sort of musical instrument and may be played either by a keyboard or by machinery similar to that of a clock. Unlike a peal of bells they give out a regularly composed melody in distinct and correct time. In a carillon the bells are stationary and are struck from without with a hammer. In Belgium and Holland carillons were furnished with keyboards somewhat like piano keyboards but on larger scale with keys far enough apart to be struck with great force by the hands without disturbing other keys. Owing to the weight of the bells and mechanism the art of playing the carillon required great physical strength. In medieval manuscripts we have representations of an instrument composed of small bells hung in order of their size and struck by hand.

2. An instrumental piece imitating the music of a carillon or any piece especially composed for that instrument.

3. An organ stop composed of several pipes to each digital of the keyboard and giving a combination of several tones of different pitch when each key is depressed. The sound is high and tinkling in effect.

4. A set of bells or steel bars which are struck with hammers and are operated upon by one of the keyboards of the organ. They are brought into use by drawing a stop knob.

carillon a clavier (kă-rē-yôñ' ă klăv-yā') Fr.

The keyboard and pedals that act upon the bells of a carillon.

carillonner (kă-rē-yô-nā) Fr. v.

To chime or ring bells: to play the carillon.

carillonneur (kă-rē-yô-nŭr') Fr. n.

One who plays the carillon.

carita (kä-rē'-tä) It. n.

Charity, feeling: as used in the direction con carita, with feeling.

carmagnole (kăr-măn-yōl') Fr. n.

A well-known song and dance of the French Revolution dating from the taking of the Piedmantese town, Carmagnola, in 1792. It was originally a country song and dance of Provence, to the melody of which many revolutionary verses were written. Some of the wildest excesses of the Reign of Terror are associated with this song, which was sung everywhere, and even on one occasion, it is said, in the National Convention itself. The name was afterwards applied to the exaggerated accounts of the French victories in battles.

carmen (kär'-mĕn) Lat. n.

A tune, song, poem.

carmen natalitium (kär'-mĕn nā'-tăl-ĭsh'-ĭ-ŭm) Lat.

A carol on the nativity.

carol

A song of joyful devotion, particularly associated with Christmas and Easter. It originally referred to a song accompanied with dancing in which the performers joined hands and danced in a ring as they sang.

carola (kä-rō'-lä) It. n.

A ring-dance of the Middle Ages, which, like all old dances, was accompanied by singing.

carolare (kä-rō-lä′-rĕ) It. v.
To dance a ballet: to carol, to warble or sing in a joyous manner.

carole (kă-rôl′) Fr. n.
The same as carola.

carolle (kă-rōl′) Fr. n.
A carol, or devotional song joyful in character. Old ballads and songs sung at Easter and Christmas.

carrée (kăr-rā′) Fr. adj.
Literally, square: a breve, a note equal in value to two whole notes.

carrure des phrases (kăr-rür′ dā fräz) Fr.
The quadrature or balancing of phrases.

carta (kär′-tä) It. n.
Paper, printed paper, chart: a page or folio of music. Abbr. car., cart.

cartel
The first sketch of a composition or of a full score.

cartelle (kăr-tĕl′) Fr. n.
A large leaf of prepared asses-skin on which the lines of the staff are traced to jot down notes while composing, the notes being afterward erased with a sponge. All cartelles come from Rome or Naples.

cartellone (kär-tĕl-lō′-nĕ) It. n.
A posting-bill or placard: a large play-bill; the printed catalogue of operas to be performed during the season.

caryatis (kăr-ĭ-ā′-tĭs) Grk. n.
A Spartan dance, sacred to Diana, and performed in her temples, on the banks of the River Eurotas, or in the Laconian woods, by nude maidens. It came to be called the dance of innocence and was danced at marriage feasts by nude Spartan youths and maidens.

An earlier form of this dance and that which gives the name, seems to have been performed in Caryae, a town of the northern part of the Peloponnesus, by maidens who balanced on their heads flat baskets containing the sacred cake, frankincense, and the knife which was to slay the victim of sacrifice. This dance is said to have given rise to the architectural device, called caryatides, figures of women used as pillars to support an entablature.

carynx (kā′-rĭnks) Grk. n.
An ancient Greek trumpet of shrill tone, afterward known to the Celts and Gauls.

cascabelada (käs-kä-bĕl-ä′-dä) Spa. n.
Jingling with bells.

cassa (käs′-sä) It. n.
Case, chest, trunk: a general term meaning drum.

cassa armonica (käs′-sä är-mō′-nĭ-kä) It.
Literally, harmony chest; therefore the body of an instrument, such as the violin or guitar.

cassa grande (käs′-sä grän′-dĕ) It.
The big drum: the bass drum in military music.

cassa militare (käs′-sä mē-lĭ-tä′-rĕ) It.
See cassa grande.

cassatio (kăs-sā′-shĕ-ō) Lat. n.
Cassation (käs-sä′-tsĭ-ōn) Ger. n.
cassazione (käs-sä-tsĭ-ō′-nĕ) It. n.
The ending: dismissal. Originally the concluding piece of a musical performance, later a kind of street serenade, consisting of several instrumental pieces. A piece of Eighteenth Century instrumental music for the open air.

castanet (kăs′-tă-nĕt) Eng. n.
castagnetta (käs-tän-yĕt′-tä) It. n.
castaneta (käs-tän-yā′-tä) Spa. n.
castanuela (käs-tän-yoo-ĕ′-lä) Spa. n.
From the Latin, castanea, a chestnut, from the resemblance of the castanet to the capsule of a chestnut. Castanets consisted of two small pieces of hard-wood or ivory strung together with cord which passes over the thumb and sometimes over the first finger, too. They are played by being struck together, either in single strokes or in trills. They yield a deep, hollow click. The performer usually has a pair in each hand. They are used chiefly in Italy or Spain to accentuate the rhythm of dances and are usually held by the dancers themselves.

castrato (käs-trä′-tō) It. n.
A castrate: an adult male singer with a soprano or alto voice.

Catalan baile (kä-tä-län′ bä′-ē-lā) Spa.
Literally, Catalonian ball, or dance. The orchestra for this dance consists of a short flageolet and a little drum strung on the performer's arm. This is a very vigorous dance, performed by both sexes. The male dancer begins by a prodigious leap, throwing his right foot over his partner's head, a feat demanding great agility and known as the Caniada redona. The female dancer retreats but presently runs back to her partner, who in turn retreats. The couples change partners many times, first the man, then the woman. Finally all the couples

join in a round and the women, placing their hands on the shoulders of the men beside them, spring into the air above their heads. The men hold them in the air, and the women, bending their heads, kiss their partners. A variation of this last movement is for the woman to place her left hand in the right hand of her partner, or resting her right hand on the shoulder, and stiffening her left arm, to spring suddenly into the air. The man then lifts her up and seats her on his hand. These dances require great skill of the female dancer, who must be able to retreat without the slightest jerkiness or jumping. This dance is native of the Catalan provinces of Spain, and is symbolical of a man's winning the woman of his choice.

catch

A humorous canon or round so contrived that the singers catch up one another's words. The catch originated in the early part of the Seventeenth Century, and was at first a simple round for three or more voices, the words being of the simplest character, similar to nursery rhymes. They were sung that the different performers emphasizing or bringing in different words gave a very humorous effect. During the reign of Charles II. they became indecent and have since sunk into comparative obscurity, although there are still in existence several clubs organized to promote the performance and composition of catches.

catena di trilli (kä-tā'-nä dē trĭl'-lē) It.

A chain of trills: in instrumental or vocal music a chain or series of trills.

cateratoio (chā-tĕ-rā-tō'-yō) It. n.

A song accompanied on the cithern or guitar.

catgut

A small string for violins, guitars, and other stringed instruments made from the intestines of sheep and goats and sometimes those of a horse, dried and twisted; not from those of a cat.

The word probably stands for kitgut, by confusion of kit, a fiddle with kit, a small cat — hence, catgut.

cathedral music

Music especially composed to suit the services of English Cathedrals since the Reformation. Immediately after the Reformation music in the English Church was in an unsettled state, as may be seen in the compositions of Tye and Byrd, where Latin and English words were given to the same music. Italian motets and other church compositions were taken as models, and except for the words, church music and secular music were identical. From this beginning there has gradually grown up a body of musical composition adapted to Anglican services including settings for canticles and anthems and both constant and varied offices. It includes a large variety of special psalms and prayers, besides Kyrie, Gloria, Credo, Sanctus, litany and the ten commandments and short sentences and responses called versicles. There are also special musical services for Holy Communion, ordinations, confirmations and funeral services.

catling

Catgut, a catgut string: lute string of the smallest size. Obsolete.

cattivo (kät-tē'-vō) It. adj.

Bad, unfortunate, unfit.

cattivo tempo (kät-tē'-vō tĕm'-pō) It.

1. A part of a measure where it is not proper to end a cadence or place a tone syllable.

2. The part of a musical measure where light accent falls.

catzozerath (kăt-zō-zē'-räth) Heb. n.

See chatsoteroth.

cauda (kaw'-dä) Eng. n. from Lat.

The end, the tail: the tail of a note, the coda. The coda was originally a few chords added to the end of a piece of music to make it more effective. By some of the great masters this was developed into a grand summing up of the whole movement or composition. This also means the final part of a fugue.

cavalletto (kä-väl-lĕt'-tō)

Literally, a small horse.

1. A lively melody, a bridge.

2. The break in the voice.

3. The short, quick finale of an air. This is the usual meaning.

4. A song in rondo form, that is, in which a prominent theme is constantly alternated with less important ones, with variations and an accompaniment in triplet time similar in rhythm to the hoof beats of a cantering horse. See also cabaletta.

cavalquet (ká-văl-kā') Fr. n.

A piece played by the cavalry trumpeter-corps when approaching or marching through a town.

cavare il suono (kä-vä'-rĕ ēl soo-ō'-nō) It.

To dig out the sound: to bring out

all the tone of which the instrument is capable.

cavata (kä-vä'-tä) It. n.

1. A short song, sometimes preceded by recitative.

2. An air or strain dramatic in character.

3. The act of producing tone from a musical instrument.

cavatina (kä-vä-tē'-nä) It. n.
cavatine (kă-vă-tēn') Fr. n.

A short air: an air of one strain only. An air of simple and expressive character shorter than an aria and sometimes preceding it. Also, a short song of any description. Beethoven gave this name to the second movement of his B flat quartet. A smooth, melodious air forming part of a grand scena or movement.

cebell

1. A name given to an obsolete musical form, which consisted of a principle theme with variations. Its characteristics were the sudden alternation of high and low notes and the fact that it was usually in common time, that is, four quarters notes to a measure.

2. Purcell and other English writers used this name for the dance form now known as the gavotte.

3. It was also the name of compositions for violin or lute.

Cecelia, St.

A young Roman noblewoman who lived about 229 A. D., and is looked upon as patron-saint of music.

cecilium (sü-sē-lē-uñ) Fr. n.

A peculiar free reed and keyboard instrument invented by Quantin de Crousard and exhibited in Paris in 1867. It was the shape and about the size of the violoncello and was held in the same position. It has reeds acted upon by keys pressed by the left hand and supplied by wind from bellows worked by the right hand by means of a handle like a bow. The cecilium a compass of about five octaves, and the tone was sweet and sonorous.

cédez (sā-dā) Fr. v.

A direction, meaning to go slower, also to follow the voice, to decrease the volume of sound.

ceja (thā'-hä) Spa. n.

In stringed instruments the bridge on which the strings rest.

célamustel (sā-lă-mü-stĕl') Fr. n.

A kind of reed organ having fundamental or principal stops similar to those of the harmonium and also additional parts, such as bells, harp, echo, thunder, dove and cuckoo notes and other sounds.

célébrer (sā-lā-brā) Fr. v.

To sing, to celebrate, to praise.

celeramente (chā-lā-rä-mĕn'-tĕ) It. adv.

Swiftly, in haste, fast: a direction, meaning to be performed swiftly.

celere (chā'-lā-rĕ) It. adj.

Quick: quick in tempo.

celeridad (thā-lā-rĭ-däd') Spa. n.

Celerity, velocity, rapidity of music.

celerita (chā-lā-rĭ-tä') It. n.

Celerity, swiftness, speed, as in the direction, con celerita, to be rendered with speed.

celerité (sā-lā-rē-tā) Fr. n.

Celerity. See celerita.

celesta

A keyboard instrument of the harmonica type, invented by Auguste Mustel, of Paris, in 1886, and by French composers substituted for carillon in the orchestra. Steel bars suspended over resonating boxes of wood are struck with hammers by an action similar to that of the piano. It has a compass of five octaves upward from the C on the second space of the bass clef and its tone is exquisitely pure and clear. As an orchestral instrument it is used by many modern French composers and was even employed by Tchaikowsky.

céleste (sā-lĕst) Fr. adj.

1. Celestial or heavenly and applied to such organ stops as produce a soft, sweet tone.

2. Also used as the name of a piano pedal producing a like effect.

celestial music

The music of the spheres. This refers to the ancient supposition that the movements of the heavenly bodies produced a harmony imperceptible to human ears. Pythagoras supposed these motions to conform to fixed laws expressed in numbers corresponding to the numbers which give harmony of sound. The seven planets give the seven notes of the scale. Plato in his Republic says a siren sits on each planet and carols a sweet song which agrees with the tone of her own sphere and harmonizes with that of the others. This belief in the music of the spheres has been repeatedly mentioned in literature from the earliest times, as in Job we find, "When the morning stars sang together," in Milton's Hymn on Christ's Nativity, "Ring out, ye crystal spheres."

References concerning this theory might be multiplied innumerably from Shakespeare, Dryden, Addison and others, but these suffice, perhaps, to show its widespread prevalence.

celestina (chā-lĕs-tē′-nä) It. n.

1. An organ stop composed of pipes producing a soft tone. Its pitch is rather high, the lowest tone being an octave below middle C.

2. In reed organs a stop consisting of reeds producing a tremolo effect.

celeusma (sē-loos′-mä) Grk. n.

From the Greek verb, meaning to urge on, to command. The name given to the word or sing-song by which oarsmen in ancient times were encouraged to row rhythmically, and which is now used by sailors to help them pull uniformly and simultaneously at a rope. It is the same as the proceleusmatic song, written in four short measures to arouse animation and life in action.

'cello (chĕl′-lō) It.

Abbreviation of violoncello.

cembal (säñ-băl′) Fr. n.

1. Harpsichord.

2. Cymbal.

cembal d'amour (säñ-băl dă-moor′) Fr.

Harpsichord of love. An instrument invented by Silberman, of Freeburg, early in the Eighteenth Century. It was a double clavichord with strings twice the length of those of a clavichord and passing over two bridges instead of one. Its action was similar to that of the clavichord except that the tangents struck between the bridges, and both parts of the strings were allowed to vibrate. The strings when at rest lay upon the damping cloth and were free to vibrate as long as they were raised from it by the keys. The case was like that of the spinet except that the elongated part lay to the left of the performer. For further discussion see clavichord.

cembalist

One who plays the cembalo: cembalo being an old name for harpsichord or piano, or various instruments having wire strings struck by hammers.

cembalista (chām-bä-lēs′-tä) It. n.

One who plays on the harpsichord, cymbals or piano.

cembalo (chām′-bä-lō) It. n.

1. Harpsichord.

2. Cymbal. Abbr. cemb.

cembanella (chām-bä-nĕl′-lä) It. n.

See cennamella.

cennamella (chā-nä-mĕl′-lä) It. n.

A wind instrument like a flute, pipe or flageolet.

cenobites (sĕn′-ō-bīts) Eng. n. from Lat.

Members of a religious order dwelling in a community or convent and performing the services of the choir.

cent

The hundredth part of an equal semitone.

cento (chān′-tō) It. n.

Hundred: in poetry, the name given to a poem made up of a hundred verses from another poem, or a composition formed of one hundred verses or passages from other authors and disposed in a new order.

2. The name given the collection of antiphons or brief sentences from the Scriptures sung before and after the psalms and canticles in the Roman Catholic service and arranged by Pope Gregory the Great.

centon (sän-tôn) Fr. n.

1. The antiphony of Pope Gregory the Great. Antiphony is a collection of Catholic antiphones, which are brief sentences from the Scriptures sung before and after the psalms and canticles. Centon refers to those arranged by Gregory in the Sixth Century. For additional matter see Gregorian Chant.

2. A medley of extracts from the works of one composer or of several worked up into an opera or similar composition.

centone (chān-tō′-nĕ) It. n.

1. The antiphony or collection of brief sentences from the Scriptures sung before and after the psalms and canticles in Roman Catholic Church, and arranged by Pope Gregory the Great.

2. A patchwork: a medley of different tunes or melodies from an author's musical compositions, as a cento is in poetry.

cephalicus (sĕ-făl′-ĭ-kŭs) Lat.

Of or pertaining to the head: the name of one of the musical characters of notation used in the Middle Ages, See also neume.

cercar la nota (chār′-kä lä nō′-tä) It.

To search for the note: in singing to seek or feel for the note; a gliding from one note to the next, singing it in the same breath, as a sort of light grace note, and thus anticipating its proper time in the composition.

cercare (chăr-kä′-rĕ) It. v.

Literally, to search, to seek: in music, anticipating with a brief grace, a note to be taken by a skip.

cerdana (thăr-dä′-na) Spa. n.

An ancient Catalonian dance.

cervela

Diminutive of cervus, a little stag-horn. A wind instrument of small size similar to the clarinet and, by means of a reed, producing tones similar to a bassoon. It is now obsolete.

Ces (tsĕs) Ger. n.

The note, C flat.

Ces dur (tsĕs door) Ger.

The key of C flat major.

ceses (tsĕs-ĕs) Ger. n.

The note, C double flat.

cesura (sē-zhŭ′-rä) Eng. n. from Lat.

A cut: in verse a pause; the ending of a word within a metrical foot, a pause in the rhythm of the verse which renders it more melodious. In music, the rhythmical ending of a passage composed of more than one musical foot. The last accented note of a phrase, section or period. Also spelled cæsura.

cesural

Pertaining to or constituting a cesura, which is a rhythmical division or pause in a line of poetry or in music.

cesure (sā-zür′) Fr. n.

See cesura.

cetera (chā′-tĕ-rä) It. n.

See cither.

ceterante (chā-tĕ-rān′-tĕ) It. n.

A player upon the cithern or guitar.

ceterare (chā-tĕ-rä′-rĕ) It. v.

To play upon the cithern or guitar.

ceterista (chā-tĕ-rēs′-tä) It. n.

A player upon the guitar or cither: an instrument of the guitar family now practically obsolete.

ceterizzare (chā-tĕr-ĭd-zä′-rĕ) It. v.

To sing with or play upon the guitar or cither.

cetra (chā′-trä)

See cither.

cha chi (chă-chē) Chi.

A Chinese musical instrument similar to the kin, which has a body of thin wood and five silk strings of different sizes. The cha chi is tuned to the chromatic scale or scale having twelve half tones to an octave.

chacona (tchă-kō′-nă) Spa. n.

chaconne (shă-kŭn′) Fr. n.

From the Basque adjective chacuna, pretty. An obsolete dance of Spanish origin, and of grave and dignified character. It is usually written in three-four time and moderately slow tempo and consists of a series of variations on a bass, which is usually eight measures in length. It commences on the first beat of the measure. An excellent example of this dance is in Bach's fourth sonata for violin solo. Similar to the passacaglia.

chalotte (shă-lôt′) Ger. n.

The small cylindrical brass tube, otherwise called a reed, into which is fitted the vibrating tongue of brass which produces the tone in some organ pipes.

chalumeau (shă-lü-mō′) Fr. n.

1. From the Latin calamus, meaning a pipe or reed. The name of an obsolete instrument consisting of a cylindrical wooden tube with a single beating reed mouthpiece, considered as a precursor of the clarinet. This instrument doubtless was in common use among European peasantry during the Middle Ages. It became much improved in construction and rose in favor until it was admitted into the orchestra, where it was last used by Gluck in the early Eighteenth Century. The name is often confused with schlalmey and shawm, derived from the same Latin word, but meaning an obsolete oboe.

2. The lowest notes on a clarinet or basset horn are said to be in the chalumeau register. Found in clarinet music this term indicates that the composition is to be played an octave lower than written. Abbr. chal.

chamade (shă-măd′) Fr. n.

Parley: the military term means a drum-beat as a signal of parley or surrender.

chamber band

A band of musicians who play only chamber music or music adapted to performance in private rooms or small concert-halls.

chamber music

Any music suitable to be performed privately, or in a room or small concert-hall, as contrasted with church music, orchestra music or opera. The term is less often applied to concerted pieces for solo instruments, as to the sonata form, or quartets, trios and duets.

chamber organ
A small portable organ, either reed or otherwise, designed for use in a small room.

chamber pitch or tone
This is the pitch adopted by the Paris Académie in 1859 when A once accented (a'), that is, A on the second space of the treble staff, was fixed at 870 simple or 435 double variations per second. Equivalent to normal pitch.

chamber style
In the style of chamber music suitable to be played in chamber concerts.

chamber voice
A voice especially suited to performing chamber music.

chamberga (chäm-bār'-gä) Spa. n.
A Spanish dance, which is usually accompanied by song.

change
1. The various arrangements and alternations of tones produced on a peal or set of bells tuned to the scale.
2. In harmony a change means a modulation, or in a composition a passing from one key to another.
3. In the voice, the change from the boy's to the man's voice.

change, enharmonic
A passage where the notation is changed but not the sound, and where the same keys of the instrument are used. This can be effected on an ordinary keyed instrument only, where intervals of less than a half tone can be ignored. For instance, if the phrase, A—B♭—C, were changed to A—A♯—C, on instruments like the piano, whereon there are only whole and half tones, the same note would represent B flat and A sharp, and the two phrases would sound alike.

change ringing
The art of ringing a peal of bells in a regularly varying order so as to produce every combination which the number of bells makes possible.

changeable
A name for chants which may be sung in either the major or minor mode of the key in which they are written. The major mode is that having an interval of a major third above the first note of the scale, and the minor mode is that having an interval of a minor third above the first note.

changer de jeu (shäñ-zhā' dŭ zhŭ) Fr.
To change the play: to change the registers or stops in an organ.

changing-chord
In ancient counterpoint, entering unaccented, and then skipping. In ancient counterpoint a chord that enters on an unaccented part of the measure, then transposes into another key more than a whole tone higher or lower.

changing note
1. A name applied by theorists to those notes which do not form a part of the chords which they accompany, but which connect those chords and carry the ear more smoothly from one to another. They usually occur on the unaccented part of a bar.
2. A note which takes the place of a note in the chord and lies one degree above or below it.
3. Also, an auxiliary note from which the tones descend an interval of a third. The equivalent of passing note.

channels
In the organ the separate parts of the wind chest into which the air is pumped and stored, and by which the wind is conveyed to pipes. All the pipes belonging to one stop are placed over the same channel. The wind gains access to the channels by means of a channel valve.

chanson (shäñ-sôñ) Fr. n.
A song: originally a kind of ballad, now a vocal solo with piano accompaniment. Abbr. chans.

chanson bachique (shäñ-sôñ bă-kēk') Fr.
Bacchic songs: drinking songs.

chanson de geste (shäñ-sôñ dŭ zhĕst) Fr.
Songs of achievements: heroic poems. The romances and deeds of valor sung by the wandering minstrels of the Middle Ages, particularly in France.

chanson des rues (shäñ-sôñ dā rü) Fr.
Songs of the street: popular songs such as are heard at vaudeville or on the streets.

chansonnette (shäñ-sôñ-nĕt') Fr.
A little song; a short song; a popular part song.

chansonnier (shäñ-sŭn-yā') Fr. n.
A composer of songs and ballads.

chant
Originally the only interpretation of the word was song, a meaning which is retained in the French word. Since the time of Gregory the term has applied to all vocal music in which several syllables of the text are re-

cited to one note of the accompaniment. This style is adapted to compositions having prose text, as the canticles and psalms, the melody being very slow and in no degree marked or flowing.

chant amoureux (shäñ-tă-moo-rŭ') Fr.
A love song.

chant d' église (shäñ dā-glēz') Fr.
Church singing.

chant de noël (shäñ dŭ nō-ĕl') Fr.
A Christmas carol: a song in praise of Christmas.

chant de triomphe (shäñ dŭ trē-ôñf) Fr.
A triumphal song, a song of triumph. A song sung in celebration of some victory.

chant des oiseaux (shäñ dā-swä-zō') Fr.
Singing of the birds.

chant, double
A chant or simple melody to which two verses of a psalm are recited. It would have four notes on which the voice is held and four cadences or ornaments.

chant du soir (shäñ dü swär) Fr.
Evening chant.

chant égal (shäñ-tā-găl') Fr.

chant en ison (shäñ-tä-nē-zōñ') Fr.
Equal chant: a chant sung on only two tones and having therefore but one interval.

chant funébre (shäñ fü-nābr') Fr.
A dirge: a song to be sung at funerals.

chant lugubre (shäñ- lü-gübr') Fr.
A mournful, dismal song: a song of mourning and lamentation.

chant, Lydian Eng. from Grk.
A tender and delicate melody to be sung in a languid and melancholy style.

chant, Phrygian
A chant intended to arouse the hearers to fury and rage.

chant, plain
Vocal music in its simplest form, as used in the early Christian Church. See also plain chant.

chant, proper
See proper chant.

chant, Roman
See Roman chant.

chant royal (shäñ rwä-yăl) Fr.
In early French poetry certain lyrics written on lofty subjects and set to music. According to Pasquier a chant royal was a song in honor of God, the Virgin, or the saints, or any other subject of dignity and distress.

It was written in heroic form and closed with a stanza containing dedication, recapitulation and moral.

chant sacre (shäñ säkr') Fr.
Sacred music.

chant, single
A simple melody of several parts extending through only one verse of a song. See also single chant.

chant sur le livre (shäñ sür lŭ lēvr') Fr.
Extemporaneous parts added by one or more voices to the simple theme of the main melody sung by others. A kind or part singing, where each singer made up his own part as he sang it and which resulted in a discordant mingling of sounds.

chantant (shäñ-täñ) Fr. adj.

chantante (shäñ-täñt) Fr. adj.
From chanter, to sing.
1. Singing.
2. Lyric in character: easily sung; in a melodious and singing style.

chantante basse (bäs shäñ-täñt) Fr.
A lyric bass, a flexible bass voice.

chantée (shäñ-tā) Fr. adj.
Sung.

chanter a livre ouvert (shäñ-tā' ă lē-vroo-vĕr') Fr.
To sing on opening the book: to sing at sight.

chanter à pleine voix (shäñ-tā' ă plĕn vwä) Fr.
To sing with the full voice.

chanter, arch
The chief chanter: the singer who leads the choir in singing chants.

chanter en choeur (shäñ-tā' äñ kŭr) Fr.
To sing in a choir or in a chorus.

chanterelle (shäñ-tŭ-rĕl') Fr. n.
The soprano or first string, the E string of the violin and mandolin. The smallest and highest strings of any instrument of the violin or lute family.

chanteur (shäñ-tŭr') Fr. n.
A male singer.

chanteuse (shäñ-tüz') Fr. n.
A female singer.

chantonner (shäñ-tôn-nā') Fr. v.
To hum.

chantries
Institutions endowed and established for the purpose of freeing the souls of the founders from purgatory by means of their singing. For instance, a church or chapel endowed for the purpose of saying daily mass for the soul of the donors.

chantry priests

Priests chosen to sing in a chantry, or church edifice, endowed and established for the purpose that mass may be daily sung there for the soul of the donor.

chapeau chinois (shă-pō' shēn-wä') Fr.

Chinese hat: a set of small bells hung on an inverted crescent and used in military music. The name was derived from its resemblance in shape to a Chinese hat.

chapel

1. A church.

2. A general term for those musicians in the service of a great personage.

chapelle (shă-pĕl') Fr. n.

A chapel. A company of musicians who sing or play in a church or in private employ. An orchestra.

chapels royal

The bodies of clergy and lay clerks who conduct religious services at the courts of Christian monarchs. In England there are several, the chief one being at St. James Palace, and consisting of the Dean, the Lord High Almoner, the Clerk of the Closet, two deputies, the sub-dean, forty-eight chaplains, eight priests in ordinary, a master of the children, one lay composer, an organist, one lay organist and chapel-master or choir-master, eight lay gentlemen and ten boys, and other attendants. They hold services at ten a. m., twelve noon and five-thirty p. m. on Sundays and at eleven a. m. on feast days.

character of keys

Owing to the system of tuning instruments of fixed intonation, some keys are much more useful than others. Most composers have shown a preference for certain keys, finding some character inherent in a given key which suited it to the subject of the composition. Thus, the sharp keys are more intense, clear and brilliant than the flat keys, which are somber and relaxing. Major keys are clear, minor keys somber, The consummation of clearness and brilliancy is attained by the major sharp keys, that of somberness by the minor flat keys. The keys of C major and A minor, having neither sharps nor flats, possess less character than any of the others.

characteristic

As an adjective this term is applied to music designed to represent some special occurrence or express some certain emotion. As a noun this word relates to the individual character of the different musical keys. Theoretically every major or minor key is precisely alike because the intervals between the notes are exactly similar. However, many musicians maintain that the sharp keys have brighter and stronger character and the flat keys a duller and more somber, a minor character.

characteristic chord

The leading or principal chord: the chord founded upon the fifth note of a scale and introducing a perfect cadence, or one which satisfies the ear at the end of a movement or of the composition.

characteristic note

The leading note: the seventh note of the major scale, which is the scale having semitones between the third and fourth and seventh and eighth tones. So called because it especially emphasizes the keynote.

Charakterstimme (kä-räk'-tĕr-shtĭm'-mĕ) Ger. n.

Literally, character voice: a solo stop in the organ; that is, any stop which produces a special effect or imitates an orchestral instrument and is generally used in solo work.

Charakterstücke (kä-räk'-tĕr-shtük'-ĕ) Ger. n. pl.

Musical compositions intended to describe certain impressions or incidents by means of sound.

charivari (shă-rē-vă-rē) Fr. n.

Rough music, clatter noise: a discord made on tin horns and bells and such instruments. A mock serenade.

chasse (shăs) Fr. n.

The hunt: in hunting style. Music similar to the music of the hunting horn, or music to accompany the chase.

chatsoteroth (kăt-sō'-tĕ-rŏth) Heb, n.

chatzozerah (kăt-zō-zē'-rä) Heb. n.

This is thought to have been the straight silver trumpet of the Hebrews which they used in their ritual and sometimes in battle. In the Bible, Moses was given specific directions in regard to the making of these trumpets out of one piece of silver. According to Josephus, these trumpets were somewhat less than a cubit long, a little thicker than a pipe, and having an oblong opening for blowing on, and a bell-shaped end like a horn. There is some dispute as to the application of the Hebrew word, mikshah (rounding), used in describing this instrument, some authorities claiming that it refers to the bell-shaped end, and others that it means a complete curve in the tube of the instrument.

chaunt
A simple melody, usually written in four parts, to which were set portions of the Scriptures or forms for the celebration of the mass. Some of the words were recited at pleasure and others sung in strict time. See also chant.

chaunter
An obsolete form of the word chanter. In the bagpipe this term is used as the name of that pipe by means of which the melody is produced. It is furnished with a beating reed and with several fingerholes, making it possible to sound a variety of tones in contrast to the drones, which are pipes without fingerholes and can each produce but a single tone.

che (kā) It. conj.
Than: as used in the direction, poco piu che allegretto, a little faster than allegretto, or moderately fast time.

che (kā) Chin. n.
An instrument used at religious or imperial ceremonies in China. The body is carved from wood and is five or six feet long and about two feet wide, with a convex surface. Twenty or more silk strings are stretched from end to end and are plucked with the finger-tips.

che chi (kā kē) Chin.
One of the eight species into which Chinese musical sounds are divided.

chearentana (kē-ä-rĕn-tä'-nä) It. n.
A rustic dance of Italy.

check
A part of the action of the piano. It is an upright of thick wire ending in a spade-shaped head of leather. In grand pianos it is fixed at the back part of the key, behind the hammers, but in upright pianos it is placed before the hammer. Its duty is to catch the hammer as it falls from the string after having struck it. The check releases the hammer when the weight of the finger is removed from the key.

check, pedal
See pedal check.

chef (shĕf) Fr. n.
Chief, head: the leader, the chief person, the head.

chef d'attaque (shĕf dăt-tăk') Fr.
The leader of an orchestra, the principal first-violin player or subconductor who should be able to lead the orchestra if required; the leader of a chorus or division of a chorus.

chef-d'oeuvre (shā-dŭvr') Fr.
A măsterpiece: the most important of an author's compositions.

chef-d'orchestre (shĕf-dôr-kĕstr') Fr.
The leader or conductor of an orchestra.

chef du chant (shĕf dü shäñ) Fr.
The leader of an opera chorus.

chelidonize
From a Greek word, meaning to twitter like a swallow. In the month Boedroman, Rhodian boys sang a popular song called the swallow song on the return of that bird, and made it the occasion of begging.

chelidonizing
Singing a swallow song, or a spring song.

chelys (kĕl'-ĭs) Eng. n. from the Grk.
A tortoise. The lyre of Mercury is fabled to have been a tortoise shell with strings stretched over its hollow. During the Sixteenth and Seventeenth Centuries this name was given to both bass viol and division viol.

cheng (chĕng)
The Chinese mouth-organ which on its introduction into Europe led to the invention of the accordion and harmonium. Its windchest is a gourd to which the wind is supplied by a short, curving tube blown on by the mouth. Into the gourd are fixed from twelve to twenty-four free reed pipes enclosed in tubes and having holes that must be stopped to make a sound. Kratzenstein, an organ builder of St. Petersburg, applied this principle to organ stops.

cherubical hymn
1. In the liturgy of the Greek Church, the hymn sung at the Great Entrance or the procession of the Eucharistic elements which are carried from the prothesis (the space adjoining the sanctuary on the north side and containing the table on which are prepared the Sacramental bread and wine) through the body of the church to the bema or sanctuary. This ceremony was probably introduced into the service by Justinian in the Sixth Century.

2. Cherubical is a term sometimes used for the Seraphic hymn of the Roman Church, i. e., the Sanctus or

Tersanctus (Holy, holy, holy), which forms the conclusion of the Preface and precedes the canon of the mass,

chest of viols

An old name for a set of viols consisting of two basses, two tenors and two trebles, each having six strings. These instruments were particularly adapted to playing fantasias.

chest-register

In male and female voices, the lower register or notes, the tones of which produce sympathetic vibrations in the chest.

chest tone
chest voice

The lowest register or range of notes in the voice. Also a vocal tone possessing the quality of the chest-register or notes producing vibration in the chest.

chetarrina (kē-tär-rē'-nä) It. n.

The small Neapolitan guitar.

chevalet (shĕ-vă-lā') Fr. n.

Literally, wooden horse.

1. The bridge of a stringed instrument. A small bridge-shaped piece of wood set on the body of instruments of the violin and lute families, over which the strings pass to the head.

2. A stand for suspending a cymbal or gong.

cheville (shĕ-vē'-yĕ) Fr. n.

A peg, pin or bolt: in violin and similar instruments a movable wooden peg set in the head and used to tighten or loosen the tension of the strings.

chevrotement (shĕ-vrôt-mäñ') Fr. adv.

A trembling of the voice: a tremor or shake in singing.

chevroter (shĕv-rô-tā') Fr. v.

To sing or speak in tremulous voice: to make a bad or false trill.

chiaramente (kē-ä-rä-mĕn'-tĕ) It. adv.

Clearly, purely: a direction meaning to be rendered clearly, brightly and distinctly.

chiarezza (kē-ä-rĕt'-tsä) It. n.

Brightness, clearness: as used in the term, con chiarezz, meaning to be rendered with clearness, brightness.

chiarina (kē-ä-rē'-nä) It. n.

A clarion or trumpet. Derived from its clear, bright tone.

chiaro (kā-ä'-rō) It. adj.

Clear, brilliant, bright, pure in tone.

chiaroscuro (kē-ä-rō-skoo'-rō) It. n.

Light and shade: a term descriptive of the transitions from faint to loud in musical performance.

chiave (kē-ä'-vĕ) It. n.

A valve, a key: the key or clef, the character at the beginning of the composition which denotes the pitch in which it is written. The tuning key, an instrument used by piano-tuners in tuning the instrument. The key of an instrument.

chiave maestro (kē-ä'-vĕ mä-äs'-trō) It.

The key note or note upon which the composition is built up.

chiavette (kē-ä-vĕt'-tĕ) It. n.

Value key. During the Sixteenth Century it was an almost invariable rule that no vocal part should go beyond the compass of the five line staff. In representing notes above or below this composers resorted to the use of the clefs differing from those in ordinary use for the various voices, which signs really had the effect of transposing the parts to higher or lower pitch. The chiavette proper, or high chiavette, transposed the parts into a key a major third, an interval of two whole tones, or a minor third or interval of one and a half tones, higher than they were, and was really equivalent to three flats or four sharps in a signature having the usual clef. The low chiavette had the effect of three sharps or four flats over the ordinary clef.

chica (tshē'-kä) Spa. n.

An old Spanish dance brought to South America by the early Spanish settlers, and very popular with their descendants.

chiesa (kē-ā'-zä) It. n.

A church. Used as an adjective to denote music of religious character, as concerto da chiesa, in church style.

chiffre (shēfr) Fr. n.

Figure, number: a figure, as one of the Arabic numerals which in thorough bass stand for a note and is written above or below the bass part.

chifladura (tchē-flä-doo'-rä) Spa. n.

Whistling.

chiflar (tchē-flär') Spa. v.

To whistle.

chifonie (shē-fō-nē') Fr. n.

A corruption of the Old French symphonia, the old name for a hurdy-gurdy, an instrument composed of four strings and played by a wheel rubbed in rosin. Two of the strings were stopped by certain keys and the others acted as a drone bass, or bass having no variation of tone.

chime

1. A set of bells varying in number, tuned to the scale and played by

swinging either the bells or the clappers inside them.

2. A set of bells with the hammers that strike them, often placed in a music-box or an organ, to produce the effect of a chime.

3. The sound produced by bells rung in harmony.

chime-barrel

A revolving barrel or cylinder fitted with pegs. As the barrel revolves these pegs, in passing, operate levers by which a chime or carillon is played.

chiming machine

A machine, for chiming bells mechanically, which consists of a revolving drum studded with pins so placed that they pull the ropes of the bells, causing them to chime.

chimney

A small tube passing through the cover of certain stopped organ pipes, causing the air to vibrate in two equal columns, thus making the tone more brilliant.

chinare (kē-nä'-rĕ) It. v.

To clamor, to chime.

Chinese music

See hiven.

Chinese crescent
Chinese hat
Chinese pavilion

A musical instrument, now practically obsolete, used in military bands. It consisted of a pole with several transverse brass plates in crescent shape surmounted by a conical pavilion resembling a Chinese hat. To all these parts are hung a number of small bells. This instrument is held vertically and is played by being shaken up and down to emphasize the time of the music. More common names are the German Schellenbaum, and the French, chapeau chinois.

chirimia (tchē-rē-mē'-ä) Spa. n.

The oboe, the clarinet. From chirimoya, the name of a fruit; the pear-shaped portion of the oboe in which the mouthpiece is inserted. Equivalent to Birne (Ger.).

chirogymnast (kī-rō-jĭm'-năst) Eng. n. from Grk.

Finger-trainer: a square board to which is attached a cross bar to which rings are attached by a set of springs. It is to exercise the fingers of piano and organ players.

chiroplast (kī'-rō-plăst) Eng. n. from Grk.

An apparatus, invented by Logier about 1810, to keep the fingers of young piano players in correct position. It consisted of two smooth wooden rails attached parallel to the piano keyboard, and a pair of brass frames or open gloves which held the wrist up and compelled the fingers to strike the keys vertically.

chitarra (kē-tär'-rä) It. n.

A guitar. The Italian guitar, strung with wire instead of gut strings. The English cither was strung in the same way.

chitarra col arco (kē-tär'-rä kŏl är'-kō) It.

Guitar with the bow: a violin with sides gently curved like the guitar instead of having corners like the violin. A guitar played with a bow.

chitarrone (kē-tär-rō'-nĕ)

A theorbo or double-necked lute having a very long neck. It had wire instead of gut strings, and two sets of tuning pegs, the upper set carrying twelve and the lower set eight strings. The very long neck permitted of great development of the bass. It was used in Italy in the Sixteenth Century to accompany the voice and it was also used in orchestra. It was similar to the archlute and theorbo.

chiucchiurlaia (kē-ook-kē-oor-lä'-yä) It. n.

Confused chatter: a buzzing or humming sound.

chiudenda col aria (kē-oo-dĕn'-dä kŏl ä'-rĭ-ä) It.

Ending with the air.

chiudendo (kē-oo-dĕn'-dō) It. adj.

Closing, ending: as used in the direction, chiudendo colla prima strose, ending with the first verse.

chiudendo col ritornello (kē-oo-dĕn'-dō kŏl rē-toor-nĕl'-lō) It.

Ending with the symphony, or with the postlude.

chiuso (kē-oo'-sō) It. part. and adj.

Closed: as used in con bocca chiuso, a direction meaning to be performed with closed mouth, hummed, also used as in canone chiuso, a canon, in which only the principal part is written out fully.

chladni's figures (khlät'-nē)

Experiments in electric figures made by Chladni, a scientist, born at Wittenburg in 1756. These experiments which he carried on chiefly by means of a plate of rosin covered with sand, are discussed in his books, Discoveries concerning the Theory of Sounds and A Treatise on Acoustics.

choeur (kŭr) Fr. n.

Choir, chorus: the choir, or band of singers, the chorus of singers.

choice note

A note written above or below the regular note in a vocal solo, which the singer may take in preference to the regular note if he choose.

choir

1. In a church that part east of the nave in which the services are celebrated.

2. The body of singers in a church taken collectively.

3. A sub-division of singers, who sing the same part in a composition.

4. In the Anglican church those officials whose duty it is to perform the daily choral service.

5. A choral society. Abbr. ch.

choir boy

A boy member of a choir. In Catholic and Episcopal churches the choir is usually composed of boys from eight years of age, up.

choir, grand

In organ playing the united sounding of all the reed stops.

choir master

A chorister for choir leader: one who trains and leads the choir. Abbr. choirm.

choir organ

In large organs the third principal section of the instrument. It is less powerful than the great organ, and contains stops especially suited for accompanying the choir. Abbr. c. o.

choir, trombone

Among the Moravians a band of trombone players whose duty it is, by playing in the belfry of the church, to announce the death of one of its members and to assist at the funeral services. They also play on festal occasions and at the opening of the church service.

Chor (kôr) Ger. n.

Chorus, choir.

1. On the piano two or three strings for one tone sounded in unison.

2. A combination of instruments of the same family but of different pitch.

3. In the organ several of the pipes composing a so-called mixture stop are grouped together so that they are sounded by one key, producing tones of various pitch.

choragus (kō-rā′-gŭs) Eng. n. from Lat.

The man who had the care of the chorus and the supplies necessary for it. In ancient Greek and Roman drama the leader and trainer of the chorus. Also spelled choregus.

choral

1. noun. In the Roman Catholic Church any part of the service sung by the choir. A hymn or psalm tune of the early German Protestant Church or one in imitation of them.

2. adj. Of or pertaining to a church service or chorus.

choral anthem

A simple anthem in rhythmic style similar to a chorale, or hymn tune, of the German Protestant church.

choral book

A collection of choral music either with or without regularly written accompaniment.

choral hymn

A hymn to be sung by the chorus.

choral service

Service in which the priest sings in response to the choir and the entire liturgy is chanted instead of being read.

Choralbearbeitung (kō-räl′-bĕ-är′-bī-toongk) Ger. n.

A choral treatment: a composition treated in a simple and rhythmical style.

Choralbuch (kō-räl′-bookh) Ger. n.

A collection of church music: a choral-book.

Chorale (kō-rä′-lĕ) Ger. n. plu.

Hymn tunes. A sort of sacred choral music introduced by Luther at the time of the reformation of the German Protestant church. This music was rhythmical in contrast to the old unrhythmic church music.

choraleon

The same as æolomelodicon.

choralist

A chorister, one who sings in a choir.

choraliter (kō-räl′-ĭ-tĕr) Ger. adj.

choralmässig (kō-räl′-mās-sĭg) Ger. adj.

In the rhythmic or measured style of a choral or psalm tune.

Choramt (kôr′-änt) Ger. n.

Cathedral service.

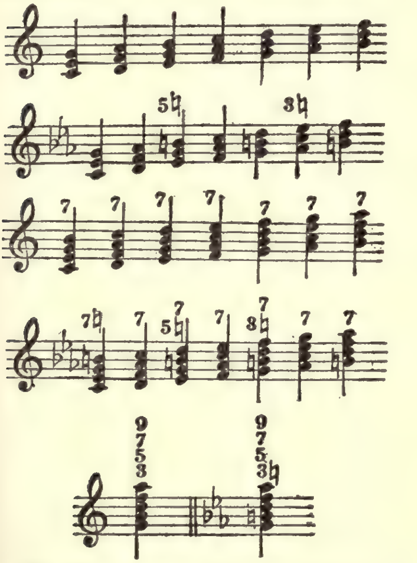
choraules (kō-raw′-lēz) Grk n.

A flute player in the Greek theatre. One who keeps a chorus and plays in it himself.

chord

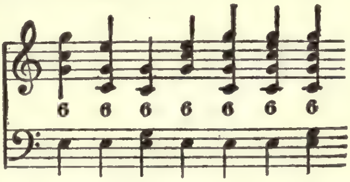
In its general signification this term refers to the harmony of two or more tones having different pitches and sounded simultaneously. More strictly, in a technical sense, it means the combination of from three to five different tones, built up one upon another, the lowest one being called the root, and the others ascending at the rate of diatonic thirds, i. e., thirds as they occur in the diatonic scale, unaltered by sharps, flats or naturals. According as it contains three, four or five tones a chord is designated triad, chord of the seventh (since the fourth tone is a seventh above the root), or chord of the ninth. Chords of the six and seven tones, called chords of the eleventh and thirteenth, are not recognized by many authorities because they are dissonant.

Chords may be built on any degree of the scale. A chord having the first note of the scale as a root is called the tonic chord; one built on the second degree, the super-tonic chord; on the third degree, the mediant chord; on the fourth degree, the sub-dominant chord; on the fifth degree, the dominant chord; on the sixth degree, the sub-mediant chord; on the seventh degree, the sub-tonic chord. In theory these chords are represented as follows:



The Roman numerals indicated on what degree of the scale the respective chords have their roots, major scale being denoted by a capital letter (C), a minor scale by a small letter (c). The large Roman numerals, (I, II, III) represent major triads, those consisting of the root with notes at an interval of a major third and a perfect fifth above it. Small Roman numerals (i, ii, iii) represent minor triads, those consisting of the root and its minor third and perfect fifth. An accent (III′) denotes an augmented triad, one with a major third and an augmented fifth; a small cipher (VII^0), a diminished triad, one with a minor third and diminished fifth. A seven (I_7) indicates a chord of the seventh.

If the root, or tone upon which the chord is built, is the lowest tone in it, the chord is said to be in fundamental position; otherwise it is inverted. Every triad has two inversions; each chord of the seventh, three; the chords of the ninth, four; each note of the chord, in turn, being the lowest note. In the first inversion of a triad the third is the lowest note, the root appearing a sixth above it, as in (a); hence in this position the triad is called the chord of thesixth. The second inversion of the triad, in which the fifth is the bass, is called the chord of the fourth and sixth (b). The first inversion of a seventh chord, the third being the bass, is known as the chord of the fifth and sixth (c); the second inversion, by which the fifth becomes the bass, is called the chord of the third, fourth, and sixth (d); the third inversion, with the seventh as the bass, is called the chord of the second, or of the second, fourth and sixth (e). For the inversion of a ninth chord see (f), (g), (h), (i). Inversions are not restricted to the same number of tones as the original chord, nor to any fixed order of tones except with regard to the interval between the root, or its octave, and the bass note, hence, great variety results; e. g., the first inversion of the C major triad may be written as follows:



The system of writing Arabic numerals above the bass to indicate the other notes of the chord is called thorough bass figuring. The numbers have the following significance:

6 2, 4, or 4 2 2	a chord of the second; the third inversion of a seventh chord.
8 3, 5, or 5 3 3	a triad in fundamental position.
6 4, 4, or 4 3 3	a chord of the third, fourth and sixth; second inversion of a seventh chord.
6 4, or 4 2 2	a chord of the second; the third inversion of a seventh chord.
5	soprano takes the fifth of the root.
6 or 6 3	a chord of the sixth; first inversion of a triad.
6 4	a chord of the fourth and sixth; second inversion of a triad.
6 4 3 2	third inversion of a chord of the ninth.
6 6 or 5 5 3	a chord of the fifth and sixth; first inversion of a seventh chord.
6 5 4 3	second inversion of a chord of the ninth.
7 7 or 5 3	a chord of the seventh in fundamental position.
7 6 4 2	fourth inversion of a chord of the ninth.
7 6 5 2	first inversion of a chord of the ninth.
8	soprano takes octave of the root.
9	a chord of the ninth in fundamental position.
9 7 3	a chord of the ninth with fifth omitted.
9 5 3	a chord of the ninth with the seventh omitted.
10 8	tenth and octave instead of third and prime.
11 9	eleventh and ninth instead of fourth and second.
0 or —	bass should be played as written, or in octaves (tasto solo).

When two or more figures are written above the bass the widest interval is always expressed by the upper figure. When a ♯, ♭, ♮, ×, or ♭♭ stands alone over a bass note, it indicates that the third of the chord should be raised or lowered accordingly. An oblique line through a figure signifies that the interval is to be sharpened. $\cancel{2}$ A dash (—) after a figure means that the note for which it stands is to be prolonged into the next chord.

chord a vido (kôrd ä-vē′-dō) It.
An old name for the sound given out by the open strings of the violin or similar instrument.

chord, anomalous
A chord containing an interval which has been made very sharp or flat in tempering the scale for instruments of fixed pitch.

chord, accidental
A chord is the simultaneous sounding of a number of tones. An accidental chord is the term used when one or more of the tones are either held back or played before the other tones of the chord.

chord, altered
A chord in which one of the notes has been lowered or raised a half tone without affecting a change of key.

chord, augmented
A chord containing a major third, four half steps, and an augmented fifth, eight half steps. Same as redundant chord.

chord, broken
A chord whose tones are sounded in succession instead of simultaneously. Equivalent to arpeggio.

chord, characteristic
The principal or characteristic chord. A chord that is built up on the dominant or fifth note of the key in which the music is written. The same as dominant chord.

chord, chromatic
A chord that contains one or more chromatic signs, sharps, flats or natural.

chord, common
A chord composed of the fundamental note, or note upon which the chord is built, plus a note an interval of a third above it plus another note at an interval of a fifth.

chord, diatonic
A chord formed by tones in the same standard scale.

chord, dominant
A chord that is built upon the dominant or fifth note of the key in which the music is written. The same as characteristic chord.

chord, doubtful
A term applied to a chord or chords. which may belong to more than one key when its notation is slightly changed. Same as equivocal chord.

chord, equivocal
Same as doubtful chord.

chord, fundamental
The chord consisting of the first note of a scale plus its third and fifth.

chord, imperfect
A chord which does not contain all the intervals belonging to it.

chord, inverted
A chord whose lowest tone is not its fundamental or tone from which the chord is built, but is at an interval of a seventh below the bass note. A chord which has literally been inverted, its bass note being taken as the highest note and the notes which had been above the bass in the original chord being below it in the inverted chord.

chord, key
See key chord.

chord, leading
The chord built on the fifth note of the key in which the composition is written, plus the third and fifth. The same as the dominant chord and the characteristic chord.

chord, major
A chord containing a major third, tones distant four half steps from each other, and a perfect fifth, tones distant seven half steps from each other.

chord, minor
A chord containing a minor third, tones distant four half steps from each other, and a perfect fifth, tones distant seven half steps from each other.

chord of nature
Every tone actually consists of one chief sound called the fundamental tone, plus a number of fainter, higher tones called overtones that sound simultaneously with the fundamental tone. The blending of these overtones with the fundamental tone is called the chord of nature. See also harmonic overtones.

chord of the augmented sixth
This chord is variously formed, according as it is the Italian, German or French augmented sixth. The feature in common is that the augmented sixth chords all extend from the note on which the chord is based to the sharp of its sixth interval, while the intermediate notes forming the harmony vary according to the name of the chord.

chord of the eleventh
A chord consisting of the chord of the ninth, that is, a chord composed of a note plus notes at intervals of a third, a fifth, a seventh and a ninth above it, to which the note eleven degrees above the first note has been added.

chord of the fifth and sixth
The first inversion or change of position of the notes of the chord, called chord of the seventh. This chord consists of a note plus other notes at intervals of a third, a fifth, and a seventh above it. The chord of the fifth and sixth takes the note a third above the bass note of the chord of the seventh for its bass and adds other notes at intervals of a third, a fifth and a sixth above it.

chord of the fourth and sixth
The second inversion of the common chord, which consists of the fifth note of that chord for a bass, plus its fourth and sixth notes.

chord of the ninth
A chord consisting of a note plus notes at intervals of a third, a fifth, a seventh and a ninth, respectively.

chord of the second
The third inversion or rearrangement of notes of the chord built on the seventh degree of the scale. It takes the note an interval of a seventh above the original bass note for its bass note, adding notes at intervals of a second, fourth and sixth, respectively.

chord of the second and fourth
The third inversion or change of position of the notes in the chord of the seventh. The chord of the seventh consists of a note plus the third, fifth and sixth notes above it. The chord of the second and fourth takes the seventh note of the chord of the seventh for its bass note, and to it adds the second, fourth and sixth notes above it.

chord of the seventh

A chord consisting of the first note of a scale plus the third, fifth and seventh notes above it.

chord of the sixth

The first inversion or change of position of notes of the common chord, which consists of a note plus the notes at intervals of a third and a fifth above it in the scale. The first inversion takes the note a third above the original bass note for its bass, and to it adds notes a third and a sixth above it.

chord of the suspended ninth

The chord built upon the ninth of the tonic, that is, upon a tone which is an octave and one degree more, six tones and two semitones, above the **keynote.**

chord of the suspended sixth

This chord is variously formed, according as it is the Italian, German or French augmented sixth. The feature in common is that the augmented sixth chords all extend from the note on which the chord is based to the sharp of its sixth interval, while the intermediate notes forming the harmony vary according to the name of the chord.

chord of the third, fourth and sixth

The second inversion of the four-toned chord called chord of the seventh. The chord of the seventh consists of a note with other notes at intervals of a third, fifth and seventh. The second inversion takes the note at an interval of a fifth for its bass note, and add notes at intervals of a third, fourth and sixth from it.

chord of the thirteenth

The chord built on the chord of the ninth. The chord of the ninth consists of a note plus other notes at intervals of a third, fifth, seventh and ninth, respectively. The chord of the thirteenth adds to this notes at intervals of an eleventh and a thirteenth from its keynote.

chord of the thirteenth

The chord built on the chord of the ninth, which consists of the first note of the scale plus its third, seventh and ninth, plus eleventh and thirteenth.

chord of the tritone

The third change of position of notes in the chord of the seventh. This takes the highest note of that chord for its bass and it adds notes at intervals of a second, a fourth and a sixth above.

chord passage

A chord in figuration, or an ornamental chord. The quick rendering of the notes in a chord successively, as distinguished from scale passages the notes of which follow each other in their order in the scale. Equivalent to arpeggio.

chord, perfect

See perfect chord.

chord, primary

See primary chord.

chord, redundant

See redundant chord.

chord, solid

A chord the tones of which begin and end at the same time, in contradistinction to a broken chord.

chord, transient

A chord in which, in order to make a smooth transition from one chord to another, notes are introduced which do not form an essential part of the fundamental harmony. A chord used in modulating or changing from one key to another, but foreign to both keys.

chorda (kôr′-dä) Lat. n.

A string of a musical instrument.

chorda characteristica (kôr′-dä kär-ăk-tĕr-ĭs′-tē-kä) Lat.

The characteristic tone: the leading or principal note or tone.

chorda, dominant septima (dŏm′-ī-nănt sĕp′-tĭ-mä kôr′-dä) Lat.

The dominant chord of the seventh: the chord founded upon the dominant or fifth note of the scale with its third, fifth and seventh.

chorda, nona (nô′-nä kŏr′-dä) Lat.

See chord of the ninth.

chordæ essentiales (kôr-dē ĕs-sĕn-shĭ-ā′-lēz) Lat.

The keynote, or first note of a scale, plus its third, or the note two and one-half tones above it, plus its fifth, or note three and one-half tones above it. This is called the tonic triad.

chordaulodion

A large automatic barrel organ having a combination of pipes and strings. The chordaulodion was invented by Kaufmann, an organist, of Dresden, in 1812.

Chordienst (kôr′-dēnst) Ger. n.

Choir service; choral service: in church a song service, when canticles, hymns, versicles and responses are all sung.

chordomelodion

See chordaulodion.

chordometer
An instrument for measuring the thickness of musical instrument strings.

chords, derivative
Chords derived or built up from chords composed on the first, fourth or fifth notes of a scale.

chords, diminished
Chords containing minor thirds or intervals of three half steps, or diminished fifths or intervals equal to two whole tones or two half tones and diminished sevenths or intervals of one half tone less than a minor seventh, which is an interval of four tones and two half tones.

chords, relative
Chords which possess many notes in common, chords having an easy and natural transition from one to the other.

chords, subordinate
Those chords which are built upon the fundamental fourth and fifth notes of the key to which they belong are considered typical of the key and its principal chords. The others, the triads or three tone chords, built upon the second, third, sixth and seventh degrees, and all the inversions of the seventh, that is those chords having one note fundamental, with the exception of that built on its fifth, are considered subordinate chords.

chords, threefold
The three-toned chord called the common chord, which consists of the first note of a scale plus notes at intervals of a third and a fourth, respectively.

chords, vocal
See vocal chords.

Chöre (kā′-rĕ) Ger. n.
Plural of chor; choirs, choruses.

chorea (kō′-rē-ä) Lat. n.
1. A dance performed by several people; an old ring dance.
2. A ball, or a festival where dancing is the chief amusement.

choree (kō′-rē) Eng. from Lat.
A metrical foot consisting of two syllables or notes, the first of which is long or accented, the second short or unaccented, thus — ◡. The early classical writers used it for a tribrach, ◡ ◡ ◡. Equivalent to trochee. See also trochee.

chorégraphie (kôr-rā-gră-fē′) Fr. n.
Dance writing: the notation of dances by means of conventional signs for steps and evolution, a system first employed by Arbeau, a French priest, who in 1589 published Orchésographie, a book in which dancing, drum and fife playing are taught in dialogue form, in a manner supposed to make it easy for all persons to learn. This book is very important in the history of dancing, since it contains a large number of French dance tunes with words set to the music. The term chorégraphie, meaning the same as orchésographie, was introduced by Lefeuillet and Beauchamp.

choreus (kō-rē′-ŭs) Eng. from Lat.
See choree.

chori præfectus (kō′-rī prē-fĕk′-tŭs) Lat.
A chanter: one who chants the services in church.

choriambus (kō-rĭ-ăm′-bŭs) Lat. n.
A metrical foot consisting of four syllables or notes, the first and fourth of which are long, the second and third short, — ◡ ◡. The form is thus named because it is a combination of a choree or trochee, — ◡, and an iambus, ◡ —.

chorister (kôr′-ĭs-tŭr) Eng. n.
A member of a church choir.

Chorknabe (kôr′-knä-bĕ) Ger. n.
Ministrant boy; a boy who sings in a church choir.

Chorregent (kôr′-rĕ-ghĕnt′) Ger. n.
Precentor: leader and director of the choir singers.

Chorsänger (kôr′-sĕng-ĕr) Ger. n.

Chorschüler (kôr′-shül-ĕr) Ger. n.
Chorister: a choral singer, a member of the choir.

Chorstimme (kôr-shtĭm-mē) Ger. n.
Chorus part.

Chorton (kôr′-tōn) Ger. n.
A choral tone: the pitch at which organs were tuned in the Seventeenth and Eighteenth Centuries, and which was higher than the pitch of secular music. The choir naturally took its pitch from the organ, hence this means also the choir-pitch. A choral tune.

chorus
A body of singers and dancers.
1. In ancient Greece a band of singers and dancers which appeared in the religious service and in the Greek dramas. Originally all the population of the city joined in the chorus in religious ceremonies, but later the office devolved upon a chosen few. At the time when Greek tragedy was at its height the chorus consisted of a

number of men and women, varying from twelve to twenty-four, who in a species of rhythmical declamation resembling chanting expressed the sentiments aroused by the chief actors in the play. Sometimes the chorus was divided and one part answered the other. When not singing they were grouped upon a platform called the thymele, placed in the center of the building. There was sometimes an accompaniment of flutes in unison to the singing of the chorus, but very little of the character of the chorus music is known.

2. A body of singers who form the chorus in opera, oratorio or chorus.

3. A composition written for a band of singers.

4. A refrain or burden of a song. Abbr. cho., chor.

chorus, cyclic

In dramatic performances of the ancient Athenians, a dance performed by the chorus around the altar of Bacchus.

chorusmaster

The leading singer in the chorus.

Christe eleison (krĭs'-tē ĕ-lā'-ĭ-sŏn, or ā-lī'-sŏn) Grk.

O Christ, have mercy upon us: a part of the Kyrie or first movement of the mass in Catholic Church services. See Lesser Litany.

Christmas carols

Carols or ballads commemorating the birth of Christ, sung at Christmas time, especially in England. The beginning of these carols was in the Twelfth or Thirteenth Centuries. They varied greatly in subject and style, some being deeply religious in tone and others being jovial and festive in character. They were sung by all classes of people during the Christmas holidays, and were a part of the church service Christmas morning.

Christmesse (krĭst'-mĕs-sĕ) Ger. n.

Christmette (krĭst'-mĕt-tĕ) Ger. n.

Christmas matins: in the Catholic Church a special matins service for Christmas morning.

chroma (krō'-mä) Eng. n. from Grk.

Color, complexion: the ancient name for an eighth note. The name for the sharp which raises, and the flat which lowers, a note half a tone in pitch. The name of one of the modifications of the Greek musical scale.

chroma diesis (krō-mä dī'-ĕ-sĭs) Eng. from Grk.

A half tone.

chroma duplex (krō'-mä, from Grk.; dū-plĕks,) from Lat..

1. The double sharp or double flat.

2. In ancient music the name for a sixteenth note.

chromameter

A tuning fork. A small steel instrument having two prongs which upon being struck give out a fixed tone by which musical instruments are tuned and the pitch of tunes ascertained. Tuning forks are of two pitches: A, two octaves above A in a minor scale, for orchestra; and C, three octaves above C in C natural scale.

chromatic

Literally, colored.

1. Relating to music this means the introduction of a sharp, flat or natural that does not belong to the key. The word chromatic is well chosen, for by the use of sharps and flats tone color or shading is added to the natural sounds of the notes.

2. A chromatic interval is an interval one half step above or below the given note.

3. A chromatic scale is a scale that ascends or descends by half steps; on the piano a chromatic scale includes all the black keys as well as the white keys in that scale, as C, C♯, D, D♯, E, F, F♯, G, G♯, A, A♯, B, C.

chromatic alteration

Altering, that is, raising or lowering a note by a half tone.

chromatic chord

A chord that contains one or more chromatic signs, sharps, flats, or natural.

chromatic depression

Lowering a note by a half tone.

chromatic elevation

Raising a note by a half tone.

chromatic fugue

A fugue in which the subject has many intervals of half tones.

chromatic harmony

That which is characterized by the use of chromatic tones; that is, tones produced by raising or lowering the original by the use of sharps or flats.

chromatic horn

The French horn having valves or keys which make it possible to sound half tones on this instrument.

chromatic instruments

All instruments on which half tones can be sounded.

chromatic keyboard
An attachment applied to the piano keyboard, which enables moderately skilful players to execute chromatic scales of half tones, half tone runs and trills more easily.

chromatic keys
The black keys on the piano: every key in the piano scale which has one or more half tones.

chromatic melody
A melody that moves by half tones.

chromatic scale
A scale which consists of twelve half steps in an octave and which divides the whole tones of the diatonic or natural scale into half tones.

chromatic signs
The characters used in musical notation for the purpose of raising or lowering tones. Those used in modern music are the sharp, ♯, the flat, ♭, the natural, ♮, the double sharp, ×, and the double flat, ♭♭. For additional matter see under separate heads.

chromatic tuning fork
A tuning fork that sounds all the tones and half tones of the octave.

chromatics, accidental
Sharps or flats that are not natural to the key in which the passage is written, but which do not modulate, or change the passage into another key.

chromatique (krō-mă-tĕk') Fr. adj.
Chromatic.

chromatiquement (krō-mă-tĕk-mäñ') Fr. adv.
Chromatically: proceeding by half tones, or according to the chromatic scale.

chromatische Tonleiter (krô-mä-tĭ-shĕ tōn'-lī'-tĕr) Ger.
The chromatic scale: a scale consisting of twelve successive half tones to an octave.

chromatisches Klanggeschlecht (krō-mä-tĭ-shĕs klăng-ghĕ-shlĕkt') Ger.
The chromatic mode or class of scales.

chronometer
A general name for any machine for measuring time.

chronometer, Weber
An apparatus for measuring the duration of notes, invented in 1813 by Gottfried Weber. It was a pendulum formed of a string divided into fifty-five inch spaces by knots, and having a bullet attached to the end for a weight. It was provided with means for lengthening or shortening the string and the rate of velocity of the pendulum depended upon its length. Thus, the slider set at some determined mark or knot on the string makes one beat per second, and gives a basis for measuring other lengths and their number of beats per second.

chronomètre (krō-nō-mĕtr) Fr. n.
A form of monochord, an instrument having one string and a movable bridge, which was used for determining intervals of pitch and to teach piano tuning. This instrument was invented by Raller in 1872.

chronos protos (krō'-nŭs prō'-tŭs) Grk.
Literally, the first time: the smallest time unit. In ancient music the simple short or breve, a note equivalent to two modern whole notes, by which long syllable values were measured. Thus, one simple long, a note having the value of four modern whole notes = two chrono protoi or breves.

church cadence
A musical ornament consisting of a chord formed on the keynote or first note of the scale, preceded by a chord formed on a note three and one-half tones below or two and one-half tones above the keynote. The same as plagal cadence.

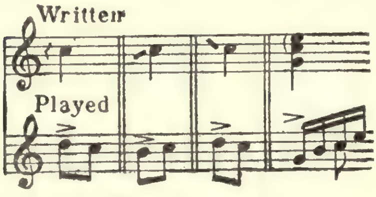
church cantata
A rather long and elaborate choral work on a sacred subject, in the style of an oratorio but not long enough to be dignified by that name.

church modes
The modes or scales in which early church music was written. The idea of modes was borrowed from the Greek music, with some modifications. The later Greek musicians used chromatic tones, while the church mode had none except b flat. Each chant, with this exception, was kept strictly within the compass of one mode. The Greek scale descended, the church ascended. Both modes were built upon a system of fifteen tones, divided into groups of four tones each, known as tetrachords, and beginning on the second tone called B, because A was originally an extra tone. Each mode or scale had to consist of a perfect fourth, or interval of two whole tones and one half tone, and a perfect fifth or three whole tones and a half tone, but they could be so arranged that either the perfect fourth or the perfect fifth stood for the lower part of

the scale. A mode began upon any one of the seven tones of the natural scale and extended through an octave. There were two kinds of modes, seven authentic and seven plagal, founded upon the authentic. St. Ambrose, who was Bishop of Milan during the Fourth Century, is supposed to have founded the first four authentic modes called after the Greek names, Dorian, Phrygian, Lydian and Mixolydian, To these, in the Seventh Century, Pope Gregory added the first four plagal modes, the Hypodorian, Hypophrygian, Hypolydian and Hypomixolydian. Later three other authentic, the Æolian, Locrian and Ionian, were created, and three plagal, the Hypoæolian, Hypolocrian and Hypoionian. An authentic mode was one which ascended a fifth and then a fourth above the keynote, or note upon which the scale was built but did not go below it. A plagal mode was one which ascended a fifth above and descended a fourth below its keynote. In each mode the following tones were of special importance: the final, nearly equivalent to the modern keynote, upon which every melody ended; the dominant or principal reciting note; the mediant and participant, upon which phrases other than the first and last might begin and end. These modes exerted a powerful influence over the development of modern music and were used exclusively down to the Sixteenth Century, when the introduction of modern forms gradually superseded them in all but the Roman Catholic church music, where they are still in use.

chute (shüt) Fr. n.

Literally, fall, decline. An obsolete sliding grace, taking half the value of the note which it modifies: predecessor of the long appoggiatura. It was indicated by a little hook or an oblique stroke before a note.



ciaccona (chăk-kō′-nä) It. n.

ciacconne (chăk-kōn′-nĕ) It. n.

A slow dance, probably Spanish in origin. The music of this dance, usually in three-four time and moderately slow in tempo, was most often in the form of variations on a ground bass, mostly about eight measures long. The same as chaconne.

cicogna (chē-kōn′-yä) It. n.

Literally, a stork: the mouthpiece of a wind instrument.

cicutrenna (chē-koo-trĕn′-nä) It. n.

A musical pipe: this was probably derived from cicuta, a Pan's pipe, made from the stalks of the hemlock.

cifrato (chē-frä′-tō) It. adj.

Marked with initials: figured, as a figured bass, in which the other parts are indicated by numerals written above and below the bass notes, instead of by notes.

cimbalo (chēm′-bä-lō) It. n.

Originally a large dulcimer, from which grew the application of the name to a variety of instruments furnished with strings and struck by hammers. Now it has numerous meanings, among them cymbal, harpsichord and piano. It is even given as a name for the tambourine.

Cimbel (tsĭm′-bĕl) Ger. n.

1. Cymbalo: a pair of thin concave. circular metal plates, with straps through the middle by which they are held.

2. Organ stop: a so-called mixture stop in the organ composed of several pipes to each key of the keyboard.

Cimbelstern (tsĭm′-bĕl-shtārn) Ger. n.

Literally, cymbal-star: a star made of circular pieces of metal hung with small bells which are sounded by a current of air, controlled by a drawstop. It is now rarely used, but in old organs was placed in front and at the top of the instrument. Synonym of Zimbelstern.

Cinellen (tsē-nĕl′-lĕn) Ger. n.

cinelli (chē-nĕl′-lē) It. n.

Cymbals: two thin round metal plates with leather straps through the center by which the performer holds one in each hand. They are played by being rubbed together with a peculiar sliding motion.

cinq (sănk) Fr. adj. and n.

cinque (chēn′-kwĕ) It. adj. and n.

1. Five.

2. The fifth voice or part in a quintet, which is a composition for five voices or instruments.

cinyra

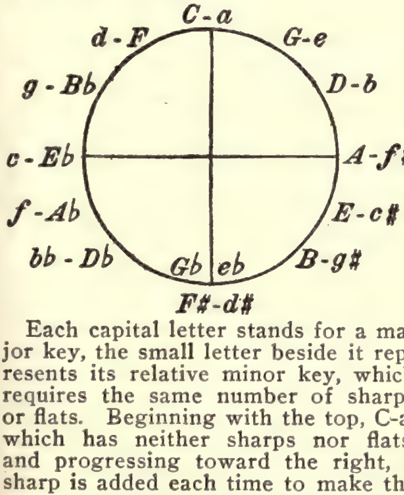
An obsolete name for the harp.

cipher system
An old system of musical notation in which the notes were represented by numerals.

ciphering
When, through mechanical derangement, such as leakage of the valve, a note on the organ sounds persistently, although the key is not pressed, it is called ciphering.

circle of fifths
The series of twelve fifths used in equal temperament, which instead of going on indefinitely in progressing through the seven octaves, returns to its starting point, C. This makes it possible to modulate easily through all the keys by means of chords built on these fifths. See also circle of keys.

circle of keys
circle of scales
A diagram which illustrates the relationship of keys.



Each capital letter stands for a major key, the small letter beside it represents its relative minor key, which requires the same number of sharps or flats. Beginning with the top, C-a, which has neither sharps nor flats, and progressing toward the right, a sharp is added each time to make the proper signature. The same is true of the flat keys, running from C-a toward the left.

circolo mezzo (chĕr-kō′-lō mĕd′-zō) It.
A half-circle, a turn: an ornament consisting of the principal note struck twice and the half tone above and below it each struck once.

circular canon
A musical composition in which, after a short rest, one part exactly repeats the music just sung by the foregoing part, but the repetition closes one half tone above that at which it commenced. At each repeat it begins with the pitch on which it closed, thus twelve repetitions would take it through all the known keys.

circular scale
A curved form of the row of tuning pins of a piano. The pins are movable, around them are wound one end of the strings, and by turning them the piano is tuned. It is an advantage to have the strings some distance apart and the curved form of wrest plank makes this condition possible.

circulus (sŭr′-kū-lŭs) Lat. n.
A circle: a time signature used in medieval music. When the breve, equal to two whole notes, was divided into three semibreves, or whole notes, the time was called tempus perfectum, and a circle was placed in the signature. O When the breve was divided into two semibreves forming tempus imperfectum, a semi- C circle was placed in the signature.

Cis (tsēs) Ger. n.
The note C sharp.

Cis dur (tsēs door) Ger.
The key of C sharp major.

Cis moll (tsēs môl) Ger.
The key of C sharp minor.

Cisis (tsēs-ĭs) Ger. n.
The note C double sharp.

cistella (chĭs-tĕl′-lä) It. n.
A small chest or box: a small triangular chest strung with wires which are struck with little rods. An instrument like the dulcimer.

cistre (sēstr) Fr. n.
A cither: an obsolete instrument whose body was like that of the guitar, but was strung with wire strings plucked with a plectrum.

cistrum (sĭs′-trŭm) Eng. n., old form.
Equivalent to cither.

citara (chē-tä′-rä) It. n.
Cithern: a kind of lute, a guitar.

citaredo (thē-tä-rā′-dō) Spa. n.
citarista (thē-tä-rēs′-tä) Spa. n.
A cithern-player: a ministrel, a harp-player.

citerna (chē-tĕr′-nä) It. n.
Quinterna: an old Italian lute having three or five pairs of guitar strings, and sometimes also two strings covered with wire.

cithara (sĭth′-ä-rä) Lat. n.
1. A kind of lyre used by the Greeks and Romans; it probably differed from the ordinary lyre in having something behind the upper part of the strings.
2. An instrument of the lyre family,

from which many medieval and modern instruments, such as guitar and zither, derive their names and in part their construction.

3. A cither, which see.

cithara bijuga (sĭth'-ä-rä bĭ-joo'-gä) Lat.

Two-necked guitar or lute: on this instrument some of the strings passed along the side of the finger-board and therefore could not be stopped, while some of the higher strings were tuned in unison. It was sometimes strung with wire and played with a plectrum like a cithara and sometimes strung with gut and played like a lute.

citharœdus (sĭ-thä-rē'-dŭs) Lat. n.

One who sings while playing upon the harp or cithara.

cither

An instrument shaped like a lute but with a flat back like a guitar. It was strung with wire instead of gut and the oldest specimens had three strings, which were afterwards increased to eight, nine and even twenty-four, generally tuned in pairs and played by quill or plectrum. It was very popular during the Sixteenth and Seventeenth Centuries in Europe and England. English cither was the name given this instrument during the Eighteenth Century; it usually had four pairs of wire strings, although the number was variable up to fourteen pairs.

cithole (sĭt'ō'-lē) Eng. n. obsolete.

An instrument much like the dulcimer and sometimes thought to have been synonymous with it. Some authorities derive the word from the Latin, cistella, a small box, others from cithera, a guitar. It was frequently referred to by poets of the Thirteenth, Fourteenth and Fifteenth Centuries, and was pictured as a small box shaped psalter in manuscripts of the times. Chaucer refers to it in the Knight's Tale, in which it seems to be a kind of guitar.

cittam (sĭt'-tăm) Old Eng. n.

The old English name of the guitar.

cittern (sĭt'-tĕrn) Eng. n. old form.

See cither.

civetteria (chē-vĕt-tĕ-rē'-ä) It. n.

Coquetry: as used in the direction phrase, con civetteria, to be rendered in a coquettish, trifling style.

clair (klăr) Fr. adj.

Clear: shrill, loud, in tone.

clairon (klăr-ôñ') Fr. n.

1. Clarion: a trumpet having a clear tone.

2. The reed stop in an organ.

clam

In bell ringing the practise of uniting several sounds by ringing a group of bells.

clama ne cesses (clā'-mä nē sĕs'-ēz) Lat.

A phrase used in the Middle Ages, indicating that the second voice in a canon should sing all the notes the first voice sang, singing through the rests; that is, there should be no rests in the second voice.

clamoroso (klä-mō-rō'-sō) It. adj.

Clamorous, loud, noisy; plaintive sounds.

clan marches

The individual marches which belong to each clan in Scotland, and by which they are led into battle, or marshaled to clan gatherings of various kinds. These are composed for the bagpipes and have a strongly marked accent and rhythm.

clang

From the German word klang, sound. A composite musical tone consisting of a principal tone and the subordinate tones of higher pitch which sound with it. A sharp, shrill sound.

clang-color

Tone, color, tone quality, the result of the composite tone. A peculiar ringing quality to the tone.

clang figures

The peculiar star-like forms into which sand, scattered on a glass or metal plate, shapes itself when a bow is drawn along the edge of the plate. This means of studying vibration was first discovered by Chladni about 1787.

clang-key

See klangschlüssel.

clang-meaning

The meaning of a chord, that is, not its abstract harmony or character, but its relation to other chords with which it is being used.

clang sound

The audible vibrations of elastic bodies. What we generally call tones are compounded of several simple sounds not usually distinguishable, and the word clang signifies the compound of several simultaneous simple sounds or single vibrations.

clang-succession
A progression or changing from one chord to another as the chord moves from the principal harmonic form or clang to some related harmonic combination.

clang-tint
The color of a tone, that is, its quality or individuality; that peculiarity of a tone which makes it different from another of the same pitch. Every instrument, every voice, has its own clang-tint. Also called the timber of a tone.

clangor tubarum (klăng'-ŏr tū-bā'-rŭm) Lat.
An ancient Roman military trumpet which consisted of one large bronze tube surrounded by seven smaller tubes, all terminating in a single mouthpiece.

clapper
The tongue of a bell: the metal tongue which hangs within a bell and produces sounds by striking against the sides.

claque bois (klăk bwä) Fr. n.
A French name for the zylophone.

clara voce (klä'-rä vō'-chĕ) It.
A clear, loud voice.

claribel flute
An organ stop composed of open wood pipes producing a full tone of soft, sweet quality. The pitch is an octave higher than that of the ordinary clarabella stop, of which it is a variety. The lowest tone is only an octave below middle C.

claribella
In the organ a group of pipes which are open at both ends. Their tone is very mellow and can be effectively used in solo work. Claribel, or clarabella, is the name given by English makers, whereas the German portunal and the American melodia are the same.

clarichord
The same as clavichord.

Clarin (klä'-rēn) Ger. n.
1. A clarion or trumpet.
2. An organ stop, the same as clarion.

Clarinblasen (klä'-rēn-blä'-zĕn) Ger. n.
The sound of a trumpet: specifically the soft tones produced on a trumpet.

clarinero (klä-rē-nā'-rō) Spa. n.
A trumpeter.

clarinet
A very important wood-wind instrument much used in orchestras and in military bands. It was invented in 1690 by Johann Christopher Denner of Nuremberg. The name is probably derived from the Italian clarino, or trumpet. The ancient shawns were probably of this type, too.

The clarinet consists primarily of a mouthpiece furnished with a single beating reed and a cylindrical tube pierced with many side holes and terminating in a bell. The reed consists of a broad flat strip of a kind of tall grass called cane. It is flattened on one side and thinned to a feather edge on the other. In early times it was attached by wax cords, but it is now held in place by a double metal band having two screws and called the ligature. Except for the mouthpiece and the bell, the tube of the clarinet is entirely cylindrical and for that reason produces a tone deeper than the conical tube of a flute or oboe of the same length. Thus on the flute or oboe extra pressure of air produces a tone an octave above the natural tone, but on the clarinet it produces a tone at a twelfth, or an octave and a fifth, higher than the natural tone. The fundamental scale of the clarinet extends from E on the third space of the bass staff to B flat on the third line of the treble. E in the bass being sounded through the bell of the horn. This scale of nineteen half tones requires at least eighteen side holes. Most modern clarinets have twenty side holes, seven closed by the left thumb and first, second and third fingers of the right and left hand, two by the little fingers acting through open standing keys, one by an open standing key closed by either or both the second or third finger of the right hand, and eleven by closed keys. The system of fingering is very complicated on the clarinet and makes this instrument difficult to play. Its compass is usually divided into four registers: The lowest includes the fundamental scale; the second or medium consists of a few extra notes and brings the compass up to B; the third or acute, which is the scale based on the first harmonic produced; and the fourth which is obtained from the upper overtones. Its compass is from E on the third space of the bass staff to C of the second octave above the treble staff. Music for the clarinet is written in the G clef. The lower register of the clarinet, sometimes including the medium, is called chalumeau, and is rich, full and rather reedy in tone. The upper register is clear, round and brilliant, the fourth or highest shrill and fierce. Clarinets are tuned on various notes. The A clarinet is used in orchestra and is tuned to the scale of A major; it sounds one and a half tone below the C clarinet. The B flat clarinet is much used in military bands; it sounds two half tones below C and gives the scale of B flat major. For the higher notes military bands use a small clarinet tuned to E flat. The clarinet tuned to D is by some composers thought to blend better with the violins than those at lower pitch. Owing to the complicated system of fingering used it is difficult to play on it compositions having more than three sharps or three flats. It is difficult to tune and is very susceptible to atmospheric changes, and ought rightly to give the pitch to the orchestra instead of the oboe. Many compositions have been written in which the clarinet has solo or prominent part and it is an important factor in the modern orchestra. Abbr. clar.

clarinet, bass

The deep-toned member of the clarinet family. It has the same key system as the ordinary clarinet, but has a large bell at the lower end and a crook for the mouthpiece. The tones it produces are an octave lower than those of the clarinet, and it is usually tuned in the key of B flat on the first space above the bass staff. When its music is written in the treble clef the instrument plays the notes a major ninth or nine tones lower than they are written but only one tone lower when the bass staff is used for the lower notes, and the treble only for the highest register. The bass clarinet has a compass from D nearly two octaves below middle C, to F an octave and one half above it, but its highest notes are seldom used. Its lowest register is full and rich in tone. The instrument is especially good in solemn or mysterious music. Abbr. cl. b.

clarinettiste (klă-rē-nĕt-tēst') **Fr. n.**

A clarinet-player.

clarino (klä-rē'-nō) It. n.

1. The Italian name for a small shrill-toned trumpet used chiefly in its higher notes. A name loosely applied to bugle and trumpet. In old scores used for tromba.

2. An organ stop, the same as clarion. Abbr. clar., claro.

clarion (klăr'-ĭ-ŏn) Eng. n.

1. A trumpet having a clear tone.

2. An organ stop composed of pipes furnished with reeds whose vibrations produce the sounds. The pitch is not low, the deepest tone being an octave below middle C. The tone is ringing and brilliant and is used in loud effects. The clarion is the only reed stop of this pitch in general use.

clarion stop

A group of pipes in the organ which are fitted with a reed fashioned in such a manner as to produce a brilliant piercing tone.

clarionet

An obsolescent form of clarinet.

clarionet-flute

A meaningless name applied to an organ stop composed of pipes covered at the top, but having a slender tube through the stopper, making the tone rather piercing. The lowest tone is two octaves below middle C.

clarone (klä-rō'-nĕ) It. n.

The clarinet.

clarté de voix (klăr-tā dŭ vwä) Fr.

Clearness of voice.

classical music

Classical music is music of an acknowledged style in art composed by a recognized master in that style. In a broader sense classical music is any music that from its perfect harmony of form, subject matter, and spirit, is worthy to serve as a model for other compositions in that style. This is a name given to work of the earlier masters, including Beethoven, and is sometimes applied to that of their imitators. Serious music in general in contrast to music of ephemeral nature.

classical pitch

The pitch in use between 1713 and 1897, and employed by all the great musicians from Purcell and Bach to Weber and Schubert and even Mendelssohn and Rossini. In this pitch a', that is, a on the second space of the treble staff varied from 415 to 429 double vibrations per second.

clause

A musical phrase, or unit, a musical sentence or idea.

Clausel (klow'-zĕl) Ger. n.

A close; cadence or concluding musical phrase.

clausula (klaw'-zŭ-lä) Lat. n.

A close: a conclusion; a concluding

musical phrase; a cadence or musical ornament which ends a composition or part of a composition.

clausula affinalio (klaw′-zū-lä ăf-fĭ-nā′-lĭ-ō) Lat.

A cadence or musical flourish at the end of a composition which is in a key nearly related to the original key in which the composition is written.

clausula dissecta (klaw′-zū-lä dĭs-sĕk′-tä) Lat.

A half cadence.

clausula dominans (klaw′-zū-lä dŏm′-ĭ-näns) Lat.

The dominant cadence: the cadence built upon the little note of the scale.

clausula falsa (klaw-sŭ-lä fäl′-sä) Lat.

A false close; a deceptive cadence, that is, one which surprises the ear by terminating with a chord foreign to the harmony of the keynote.

clausula finalis (klaw′-zŭ-lä fĭ-nã′-lĭs) Lat.

See clausula principalis.

clausula peregrina (klaw′-zū-lä pĕr-ĕ-grī′-nä) Lat.

A cadence, or musical ornament at the end of a composition or a part of a composition, in a key whose key note is not in the scale of the key in which the composition is written. Also, a cadence in any key.

clausula primaria (klaw′-zū-lä prī-ma′-rĭ-ä) Lat.

See clausula principalis.

clausula principalis (klaw′-zū-lä prĭn-cĭ-pā′-lĭs) Lat.

A final cadence or musical flourish at the end of a composition and is written in the same key as the rest of the composition.

clave (klā′-vē) Lat. n.

A key or clef: the character at the beginning of the staff which shows the pitch and name of the notes thereon.

clavecin (klăv-săñ′) Fr. n.

1. The French name for harpsichord. An early development of instruments of the piano family.

2. The keys by which the bells forming the carillon are played.

clavecin accoustique (klăv-săñ′ ă-koos-tēk′) Fr.

An obsolete instrument of the piano family. A French instrument of the Eighteenth Century which imitated several string and wind instruments.

claveciniste (klăv-să-nēst′-) Fr. n.

A clavicin-player, also, a clavicin-maker.

claves (klā′-vēz) Eng. n. from Lat.

An obsolete word, meaning clefs.

claves signatæ (klā′-vēz sĭg′-nä-tē) Lat.

A term used by Guido for colored lines which before the invention of clefs marked the position or pitch of the above notes.

Claviatur (klä-fĭ-ä-toor′) Ger. n.

The keys of a piano or similar instrument.

clavicembalo (klä-vĭ-chām′-bä-lō) It.

From clavis, a key, and cembalo, a dulcimer or psaltery. The Italian name for a harpsichord.

clavichord

A keyboard stringed instrument developed from the monochord, the direct ancestor of the piano, and the simplest of the group of related keyboard instruments of which the harpsichord, virginal and spinet were developed from the psaltery. The simplicity of its structure points to the clavichord as the earliest of this class of instruments. It has an oblong case varying in length, according to the time it was built, from four to five feet, less than two feet wide, and from five to seven inches deep. This rested upon legs or a stand, and contained all the mechanism. The keyboard was in front and the keys extended beneath the sounding-board to the back of the case, each being balanced against a wire pin, and kept from rattling against its neighbor by a small piece of whalebone projecting from the key sheathed in a groove behind. Nearly at the back of each key was placed the small brass wedge called tangent, which rose when the key was pressed down and set the strings in vibration. By the same motion the tangents marked off the strings into two unequal portions and damped the vibrations of the shorter length by means of bands of cloth interlaced in the strings. The vibrations of the longer part of the strings were damped as soon as the key was released. The tone obtained by this means was delicate and tremulous and had a certain quaint charm, but unlike the harpsichord and spinet, it was capable of increase and decrease of volume. This made the clavichord the most expressive of keyboard stringed instruments.

The strings of finely drawn brass wire stretched almost parallel to the direction of the case, but slanted toward the back. They were fastened to the right of the player on tuning pins inserted in the sounding-board which was strengthened on the under side by a strip of oak. At the back and partly along the left side they were attached to hitching pins of thicker wire. On the right hand the strings rested on a curved bridge which carried their vibrations to the sounding-board beneath them. In clavichords made before the Eighteenth Century there were two or three unison strings to a note, beginning with the bass which had one string continuing with two and after middle C three, and even four strings for the highest note of the four octave compass. The lowest key was probably E and was made to sound C, while F sharp sounded D. In some clavichords, called gebunden, a set of strings served for two sets of notes, by the use of extra tangents. About the end of the Seventeenth Century the clavichord was enlarged and its compass extended and fretted clavichords were made with only two tangents to a pair of strings but with A and D always unfretted or bundfrei. In all clavichords except those of Italy and the Netherlands the natural keys were black and the chromatic keys white. Abbr. clav.

clavicitherium

The harp with keys. This was originally designed to be played upon a table and was similar to a spinet; later it was provided with standards and its sounding-board was placed on end. It had a triangular case and instead of tangents such as those of the clavichord, it had wooden bars called jacks, which had small quills at the upper end by means of which it set the strings in vibration. Each key sounded a separate string.

clavicylinder

A keyboard instrument invented by Chladni about 1800 and exhibited in Paris in 1806. It consisted of a glass cylinder or series of cylinders made to revolve by a treadle. By means of keys, steel rods were pressed against the cylinder and thus made to sound the notes of the scale. This instrument had a compass of four and a half octaves.

Another instrument of the same name consisted of glass plates of different lengths struck by hammers operated by a keyboard.

clavier (klăv-yā) Fr. n.
clavier (klăv-vā′) Fr. n.
Clavier (klä-fēr′) Ger. n.

1. The keyboard of such instruments as the piano or the organ.

2. A name formerly used for the clavichord.

3. The modern German name for the piano, in fact, for all keyboard instruments except the organ.

clavier de rècit (klăv-yā′ dĕ rā-sē′) Fr.

Literally, the recitative manual or keyboard: the swell organ or swell keyboard by which the sustained tones of the organ are increased or diminished in volume.

clavier, Virgil practice

See Virgil practice-clavier.

Clavierauszug (klä - fēr′ - ows′ - tsoog) Ger. n.

An arrangement of a full score to be played on piano.

Clavierdrath (klä-fēr′-drät) Ger. n.

Music wire: wire used in pianos and similar instruments.

Clavierlehrer (klä-fēr′-la′-rĕr) Ger. n.

A teacher of piano playing.

Clavierschule (klä-fēr′-shoo′-lĕ) Ger.n.

Progressive exercises for the piano.

Clavierspieler (klä-fēr′-shpēl′-ĕr) Ger. n.

A piano-player.

Clavierstimmer (klä-fēr′-shtĕm′-mĕr) Ger. n.

Piano-tuner.

Clavierübung (klä - fēr′ - ü′ - boongk) Ger. n.

Exercise for the piano.

Clavierunterricht (klä - fĕr′ - oon′ - tĕr-rĭkht) Ger. n.

Lessons on the piano.

claviglissando (klä-vĭ-lēs-sän′-drō) It. n.

A keyboard instrument invented by C. W. Le Jeune. It consisted of a mechanism which combined the effects of the harmonium in imitating the sounds of various instruments, and of the violin in its portamento or slide.

clavis (klā′-vĭs) Eng. n. from Lat.

A bellows handle. A key, a note, a clef, the character at the beginning of a stave of music which shows the pitch of the notes thereon.

clé (klē) Fr. n.

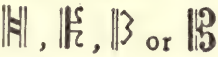
Clef.

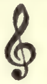
clear flute

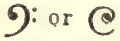
An organ stop sounding an octave higher than its nominal pitch and having a clear, flute-like quality of tone.

clef (klĕf) Eng. n.
clef (klā) Fr. n.

The key: the only musical symbol by which the pitch of a sound may be absolutely represented. In the Sixteenth Century there were five clefs in use, the gamut named from the Greek letter Γ gamma, the F. C. G and D clefs. The gamut, which represented the G now written on the first line of the bass staff was then the lowest sound in the musical system, the D clef, which indicated d″, D in the second octave above middle C. Both of these are now obsolete, the only clefs now in use being C clef, G clef and F clef.

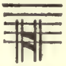


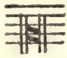

G clef.

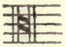


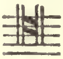
F clef.

Any of these symbols placed on any line of the staff, fixes the name and pitch of the note on that line, and from that the names and pitch of the notes on the other lines and spaces can be found. The C clef has been used on all lines but the fifth: On the first line it is called the soprano clef and is found in old ecclesiastical music and sometimes in modern vocal scores; on the second line it indicated the mezzo-soprano, and early in the Eighteenth Century the tenor violin part, but is now obsolete; on the third line of the staff it is called alto clef, and used in music for alto voices, violas and the highest trombone; and on the fourth line, it is known as the tenor clef, and used in writing for tenor voices, trombones and the upper register of the bassoon and cello.

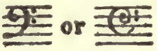




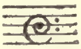


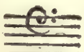


The F clef, placed on the fourth line of the staff, is used in music for all bass instruments and voices.

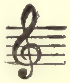


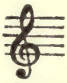
In old music it is sometimes found upon the third line and called the barytone clef; and sometimes on the fifth line when it is called the basso profundo clef.

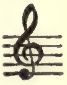




The G clef is now used only on the second line of the staff and is known as the treble clef; the G clef on the first line or French treble clef, and the G clef on the third line are obsolete. The modern clefs are corruptions of the letters C, F, G.







clef, alto

The C clef, placed on the third line of the staff. See also alto clef.

clef, barytone

The F clef, placed on the fourth line of the staff. See also barytone clef.

clef, bass

The F clef, placed on the fourth line of the staff. See also bass clef.

clef, basso profundo (băs′-sŏ-prŏ-fŭn′-dō) Lat.

The F clef on the fifth line of the staff. See also basso profundo clef.

clef, C

See C clef.

clef, counter tenor

The C clef, placed on the third line of the staff. See counter-tenor clef.

clef d'accordeur (klā dăk-kôr-dŭr′) Fr.

A tuning hammer or sort of hand wrench by which the strings are tuned by tightening or loosening, in harps and instruments of the piano family.

clef de fay (klā dŭ fā′) Fr.

The F, or bass clef, which is placed upon the fourth line of the staff. See also F clef.

clef, descant

See discant clef.

clef d' ut (klā düt′) Fr.

The C clef.

clef, F

See F clef.

clef, French treble
clef, French violin

The G clef, made on the lowest line of the staff. Formerly much used in French music for the violin, flute and other instruments but now obsolete. See also French treble, or French violin, clef.

clef, G

See G clef.

clef, German soprano

The C clef, placed on the first line of the staff to indicate soprano parts. See also German soprano clef.

clef, mean

The tenor clef, the C clef placed on the fourth line of the staff. See also mean clef.

clef, mezzo-soprano (mĕd′-zō-sō-prä′-nō) It.

The C clef placed on the second line of the staff. See also messo-soprano clef.

clef note
The note upon which the clef is placed; G in the treble and F in the bass.

clef sol (klā sŭl) Fr.
The G, or treble clef.

clef, soprano
The C clef, placed on the first line, thus making the note on the first line middle C; this clef denoted the soprano part. See also soprano clef.

clef, tenor
The C clef, placed on the fourth line and denoting the tenor part. See also tenor clef.

clef, treble
The G clef, placed on the second line of the staff. See also treble clef.

clinquette klē-kĕt′) Fr.
Four pieces of wood, bone or ivory, held two in each hand between the fingers and shaken. They form a rattling accompaniment to song, dance or instrumental music.

clocca (klŏk′-kä) Lat. n.

cloche (klôsh) Fr. n.
Bell.

cloche de l'elevation (klôsh dŭ lā-vās-yôñ′) Fr.
Bell of the elevation: mass bell, sacring bell. A bell rung at the altar during the elevation of the Host and other solemn parts of the celebration of the mass in the Roman Catholic Church.

cloche funèbre (klôsh fü-năbr′) Fr.
A funeral bell: the toiling of a bell at funerals.

cloche sourde (klôsh soord) Fr.
A dull bell: a muffled bell.

clocher (klô-shā) Fr. n.
A belfry or steeple: a tower where a bell or bells are hung.

clochette (klô-shĕt′) Fr. n.
Hand-bell.

clock, musical
A clock containing an arrangement of weights and springs similar to that in a barrel-organ, and which produces various tunes.

clock, to
To produce sounds from a bell by attaching a rope to the clapper and swinging it until it strikes the stationary sides of the bell.

clog dance
This is a jig-like dance in which the dancers wear clogs, which are shoes having very thick soles and often high heels. The dance is commonly ascribed to Ireland and is one in which the dancer varies the steps at will. The feet are kept constantly in motion, the performer tapping the floor with his heels, tapping his soles together, in as many varied steps as his ingenuity and balance will allow, This dance is a great favorite even to-day with the small boys and grown-ups and can be seen in many a vaudeville performance. It is danced without music as a rule, bystanders sometimes clapping hands to form a rhythmic accompaniment.

clokerre, Old Eng. n.
A belfry or tower where, bells are hung.

clorone (klō-rŏ-nĕ) It. n.
A kind of clarinet which is tuned five tones lower than the regular clarinet. The clarinet is sometimes called by this name.

close
The end or conclusion, as the closing movement of a composition or the closing measure. When the close is based upon the keynote of the composition it is called a perfect close, when it is based on another note it is an imperfect close. A cadence is often called a close because it often concludes a composition or a division of one.

close harmony
That in which the notes or parts are kept as close together as possible. For instance, in a composition of four parts where the three highest parts lie within the compass of an octave.

close play
The style of lute playing in which the fingers are kept on the strings as much as possible.

close position
The same as close harmony.

close score
A score with more than one voice or instrumental part on a stave. The same as compressed score.

clynke-bell
Chime.

coalottino (kō-ä-lôt-tē′-nō) It n.
1. A short concerto.
2. The part for the principal instrument in a concerto or other piece for large orchestral performance. See also concertino.

cocchina (kō-kē′-nä) It. n.
A rustic dance of Italy.

coda (kō′-dä) Eng. and It. n.
Tail, end.
1. The tail of a note.
2. To an infinite canon, a composition in which two or more parts

exactly repeated the same subject, a few chords or measures are added to form an ending that satisfies the ear; this is called a coda.

3. Also something added to the regular ending of a passage or movement of a composition to make a more complete and effective ending. Originally this was only a few simple chords or measures usually ending with a cadence or ornament which followed the regular ending of the movement. It was elaborated gradually until now it often forms a complete part by itself, especially in the works of Beethoven, who makes it a strong summary of the movement or piece and an important part of the composition, even introducing new material into it. In forms like canon, rondo and sonato it often forms an almost separate division of the composition.

coda brillante (kō′-dä brĭl-län′-tĕ) It.

A brilliant ending: a brilliant termination to a composition.

codetta (kō-dĕt′-tä) It. n.

Codetta is the diminutive of coda, a tail or end, and so means a little tail or end; hence a few notes introduced after the subject of a fugue to link it to the answer, or response given by the second part, which is in higher or lower pitch than the subject. A short coda or independent passage at the end of a piece, to make the ending more complete.

codon (kō′-dŏn) Eng. and Grk. n.

1. A small bell, such as those attached to the trappings of horses.

2. The bell-shaped mouth of a trumpet or a trumpet with a bell mouth.

3. The bell rung by the town crier.

coelestine

coelestino

An Eighteenth Century name for several modifications of keyboard stringed instruments in which changes of tone could be produced by mechanism under control of the player.

coffre (kôfr) Fr. n.

1. A trunk, chest, or box: the case holding the mechanism of a piano.

2. The body or main part of the violin, and the frame of instruments like the lute or guitar.

cogli (kol′-yē) It. prep.

A combination of the two Italian word con and gli, meaning with the.

cogli stromenti (kōl′-yĕ strō-mĕn′-tĕ) It.

With the instruments.

cognoscente (kōn-yō-shĕn′-tē) It. adj.

Knowing: a person who knows much about music. A connoisseur. An obsolete form of conoscente.

coi (kō′-ē) It.

The combination of con, with, and i, the; con i-coi, with the.

coi fagotti (kō′-ē fä-gôt′-tē) It.

With the bassoon.

coi bassi (kō′-ē bäs′-sè) It.

With the basses.

col arco (kŏl är′-kō) It.

With the bow: a direction meaning that the notes are to be played with the bow, rather than plucked with the fingers. Abbr. c. a.

col basso (kŏl bäs′-sō) It.

With the bass. Abbr. c. b.

col canto (kŏl kän′-tō) It.

With the voices, with the melody. Abbr. col. c.

col' legno (kŏl lān′-yō) It.

With the wood: a direction, meaning that the passage is to be played by striking the strings of the violin with the wooden part of the bow.

col violini (kōl vē-ō-lē′-nē) It.

With the violins.

coll (kŏll) It.

With the: used in combination, as coll' ottava, with the octave. Abbr. c.

coll' ottava (kŏl ôt-tä′-vä) It.

With the octave: a direction meaning add its octave to the printed note. Abbr. coll' ott., col' otta., c. 8va.

colla (kŏl′-lä) It.

With the: used in combination with other words.

colla destra (kŏl-lä dās′-trō) It.

With the right hand. Abbr. c. d.

colla massima discrezione (kŏl′-lā-mäs′-sĭ-mä dīs-krē-tsĭ-ō′-nĕ) It.

With greatest discretion.

colla parte (kŏl-lä pär′-tē) It.

With the part: a direction meaning that the time is to be accommodated to the solo players or singer. Abbr. c. p.

colla punta d'arco (kŏl′-lä poon′-tä där′-kō) It.

With the point or tip of the bow: a direction meaning to touch the strings with the tip of the bow.

colla sinistra (kŏl′-lä sĭn′-ĭs-trä) It.

With the left hand. Abbr. c. s.

colla voce (kōl′-lä vō′-chĕ) It.

With the voice: a direction for the accompanist to pay no attention to the time as written, but follow the singer. Abbr. col vo., c. voc.

colle parte (kŏl′-lĕ pär′-tĕ) It.

With the principal parts.

colle trombone (kŏl′-lĕ trôm-bō′-nĕ) It.
With the trombone.

collet (kôl-lā) Fr. n.
The collar, the neck: as **collet de violon**, the neck of the violin.

collo (kŏl′-lō) It.
With the: used in combination with other words.

colofonia (kô-lō-fō′-nĭ-ä.) It. n.
colophane (kô-lō-făn′) Fr. n.
colophonium (kô-lô-fō′-nĭ-oom) Ger. n.
colophony (kŏl′-ō-fō-nĭ) Eng. n.
The rosin used on the strings of bows to enable the horsehair to grip the strings of the instruments better. The name came from Colophon in Asia Minor, whence came the best rosin.

color
1. In ancient times this word had many meanings, among them being, purity of tone, a repetition of sound in part music, a leaving the part by the voice, an alteration of rhythm by the different voices in part singing, and the introduction of a discord for the sake of variety.
2. It also meant the colored lines used formerly to indicate the relative pitch of notes, before the staff was in use.
3. The present meaning of the word is timber, tone quality, the rhythm and melodic brilliancy that gives a phrase or movement or composition its character.

colorato (kō-lō-rä′-tō) It. part. and adj.
Colored, florid, highly embellished, as any passage having many graces and ornaments.

coloratura (kō-lō-rä-too′-rä) It. n.
Coloraturen (kô-lô-rä-too′-rĕn) Ger. n.
Any cadenzas, runs and trills, or any highly ornamental passage, adding to the brilliancy and showy effect of vocal or instrumental music.

coloris (kô-lō′-rē) Fr. n.
colorit (kô-lō-rēt′) Ger. n.
In both vocal and instrumental music, the arrangement of contrasting tone values, the modification of tone quality or in instrumentation used to produce certain effects.

colpo, di (dē kōl′-pō) It.
At a blow: a direction meaning suddenly, at once.

combinational modes
Those modes which result from changing a dominant chord, or one built on the fifth note of the scale, in a minor key, to a chord built on the first note of the major key. This results in a mode or scale which has intervals of a major third and a minor sixth, and is thus a combination of major and minor.

come (kō′-mĕ) It. adv.
As, like, how.

come prima (kō′-mĕ prē′-mä) It.
A direction meaning as before, to be rendered as before, as at first. Abbr. co. mo.

come sopra (kō′-mĕ sō′-prä) It.
As above: a direction meaning to repeat a previous or similar passage.

come sta (kō′-mĕ stä) It.
As it stands: a direction meaning to render the passage so marked exactly as it is written.

comediante (kō′-mă-dē-än′-tĕ) Spa. n.
One who plays a comic part.

comédie (kŏm-ā-dē′) Fr. n.
Comedy: a piece having the elements of humor in it.

comédien (kŏ-mād-yăñ) Fr. n.
A man who plays a comic part.

comédienne (kŏ-mād-yĕn′) Fr. n.
A woman who plays comic parts.

comes (kō′-mēz) Eng. n. from Lat.
An associate, a companion, a partner. In a fugue, an answer that is in strict counterpoint, the repetition in a different pitch by one part of a theme previously given by another part. The more general meaning is a sort of reply made by one phrase of a composition to another, or one instrument to another. This also means the repetition of a phrase or theme of a canon proposed by one part and repeated by another with or without modification.

comic opera
An opera of a humorous cast in which the music is varied by the interpolation of spoken words. The plot is lively and full of amusing situations, and the story ends happily. The music suits the nature of the plot, being gay and cheery.

comico (kō′-mē-kō) It. adj.
Comic; a comic actor. It is sometimes used as a noun and means a writer of comedies.

cominciante (kō-mĭn-chän′-tĕ) It. part. and n.
One just beginning the study of music.

cominciato (kō-mĭn-chä′-tō) It. n.
The beginning: the commencement. Obsolete form.

comique (kō-mēk′) Fr. adj.
Comic; a comic actor. It is sometimes used as a noun and means a writer of comedies.

comiquement (kō-mēk-mäñ) Fr. adv.
Comically, jocularly: to be rendered in a comical manner.

comma
1. The smallest interval of musical tone, used in theory but not in practise, for there the difference is so slight that it is lost. When the scale is mathematically perfect the interval from one to two is a major tone, and from two to three a minor. Majors contain nine commas and minors eight, so that a comma is the difference between a major and a minor. 9 commas — 8 commas = 1 comma. The comma syntonum, or comma of Didymus, agrees with the above description, but the comma ditonicum, that of Pythagoras, is the difference between the twelfth, fifth and the seventh octave above a given note in a mathematically perfect scale.
2. A breathing-mark; also the sign for a backfall, coulé or tremblement. See table of signs.

comma ditonicum (kŏm′-ä dī-tŏn′-ĭ-kŭm) Lat.
See comma of Pythagoras.

comma of Didymus
The difference between the major and minor whole tone or the ratio of eighty to eighty-one, as worked out by Didymus, a Greek mathematician and theorist, who with other scientists revised the Greek musical scale.

comma of Pythagoras
The difference between the seventh octave or interval of eight tones or the twelfth, fifth or interval of three whole tones and one half tone, above the given note. This is named after Pythagoras, a Greek theorist, who omitted C, a major third, from the highest tone on the seven-stringed Greek lyre, because it was a discord.

comma syntonum (kŏm′-ä sĭn-tō′-nŭm) Lat.
See comma of Didymus.

commencer (kŏm-mäñ-sā′) Fr. v.
To begin, to start, to commence.

common chord
A chord composed of the fundamental note, or note upon which the chord is built, plus a note an interval of a third above it, plus another note at an interval of a fifth.

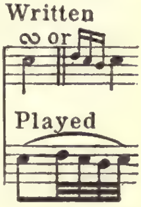
common measure
See common time.

common time
Four-four time, having four quarter notes, or the equivalent, to a measure. Written $\frac{4}{4}$ or C Applied in a more general sense to any kind of duple-time, i. e., any time in which the number of beats in a measure is divisible by two.

common time, compound
Time having two or a multiple of two groups of beats to a measure; e. g., six-four or twelve-eight time.

common time, half
Two-four time; time in which there are only two quarter notes or their equivalent to a measure.

common turn
The usual or regular turn, an ornament consisting of a principal note, the note above it and the note below it.



Common turn

comodamente (kô-mō-dä-mĕn′-tĕ) It. adv.
Easily: without effort; with composure.

comodo (kô-mō′-dō) It. adv.
Comfortable; easy.

compass
The range or scale which a voice or instrument is able to produce, from the lowest to the highest.

compensation mixture
An organ stop connected with the pedals and composed of pipes, several of which sound at different pitches when a single key is depressed. This stop is used with various other pedal stops to reinforce and brighten the tone.

compiacente (kôm-pĭ-ä-chān′-tĕ) It. adj.
Complaisant; amiable.

compiacevole (kôm - pĭ - ä-chă′-vō-lĕ′) It. adj.
Pleasing; charming; delightful; complaisant.

compieta (kôm-pĭ-ā′-tä) It. n.
Complin or evening prayers. The last of the seven canonical hours, definite periods of daily prayer in the Roman Catholic Church service.

complainte (kôñ-plănt′) Fr. n.
A wailing; a lament: a religious ballad.

complement
That quantity which is lacking to any given interval not wider than an octave to complete or fill up an octave. For example, to any note taken with its fourth, the fifth above the upper of two notes is the quantity wanting, and hence the complement.

complementary part

The part in fugue which is added to the subject, or main theme or motive, and the counter subject, or second theme in double fugues and fugues with two subjects.

complete cadence

1. A perfect cadence. When the verse of a chant ends on the first note of the scale in which the chant is written.

2. A cadence or closing phrase which brings to mind emphatically the key in which it is written and fully satisfies the expectation roused by the discordant nature of a foregoing chord, or completes the effect begun by that chord.

When the chord built on the dominant or fifth note of the scale is followed by the chord built on the first note of the scale, with foundation notes of both chords in the base, and the foundation note of the second tone is repeated by the highest voice it is called a complete cadence.

completorium (kŏm - plē - tō′ - rĭ - ŭm) Eng. n. from the Lat.

completory

A service containing prayers and said at the close of the day. In the service as arranged by St. Ambrose, an anthem supplementary to an antiphon or short Scripture sentence sung before and after the psalms for the day or the canticles for the season in the service of lauds, the first canonical hour, and in the vesper or evening service.

complin (kŏm′-plĭn) **Eng. n.** from Lat.

The seventh and last of the canonical hours of the Roman Catholic ritual. It is sung after vespers, sometimes with and sometimes without a pause between services. Part of its ritual is invariable and part changes with the seasons.

componere (kôm-pō′-nĕ-rĕ) It. v.

To compose music.

componiren (kôm-pō-nē′-rĕn) Ger. v.

To compose music.

componitore (kôm-pō-nĭ-tō′-rĕ) It. n.

A composer of music.

componum (kŏm-pō′-nŭm) Lat. n.

A machine invented by Winkel to present a given theme in an endless variety of forms.

comporre (kôm-pōr′-rĕ) It. v.

To compose music.

composite intervals

Intervals which consist of two or more half tones. So called because half tones when combined lose their individuality and form whole tones.

compositeur (kôñ-pō-zē-tŭr′) Fr. n.

A composer: one who writes music.

composition

1. The art of originating and constructing and writing music, either on new material or on a subject suggested by some outside influence or already existing.

2. A piece of music written more or less according to the rules of this art.

3. In an organ, a particular combination of sounds which form a compound stop.

4. A mechanical arrangement on the organ, by which a combination of stops may be used or shut off, by opening or closing a valve or by using a pedal which acts upon the slider or strip of wood which turns the air on or off the pipes.

composition, free

A composition which deviates somewhat from the rules of harmony.

composition pedal

An organ pedal capable of drawing out or pushing in several stops at once.

composition, strict

A composition that adheres rigidly to the rules governing harmony.

composizione (kôm-pō-zē-tsĭ-ō′-nĕ) It. n.

A composition, a musical work.

composizione de tavolino (kôm-pō-zē-tsĭ-ō′-nĕ dē tä-vō-lē′-nō) It.

Table compositions: music to be sung at table, such as glees, catches and rounds.

composso (kôm-pōs′-sō) It. adj.

Composed, set to music.

composti (kōm-pōs′-tē) It. adj.

Compound: applied to time in music.

composto (kôm-pō′-stō) It. part. and adj.

Composed.

compound

Having two or more elements, as compound intervals or compound time.

compound appoggiatura (äp-pôd-jä-too′-rä) It.

The compound appoggiatura consists of two or more grace notes or notes of embellishment, usually written as sixteenth notes, before a principal note. It is performed rapidly and its duration is subtracted from the time of the principal note, the accent being given to the first small note. See also appoggiatura.

compound common time
Time having two or a multiple of two groups of beats to a measure; e. g., six-four or twelve-eight time.

compound duple time
That kind of time in which there are two or a multiple of two groups of notes in a measure, the strong accent falling on the first note of the measure and a weaker accent on the first note of each following group. Six-eight time contains two groups, the accent falling on the first and fourth note of each measure. Twelve-eight is also compound duple time, the first, fourth, seventh and tenth notes being accented.

compound harmony
Simple harmony, that is, harmony having parts for the three upper voices, composed within the compass of an octave, to which another octave is added. Harmony in which two or more of the notes essential to a chord are doubled.

compound intervals
Intervals greater in extent than an octave or range of eight notes, as a ninth, or a tenth. A ninth is an octave plus a second and is thus a compound interval, being composed of two parts.

compound measure
See compound time.

compound stops
In an organ, three or more stops so arranged that by pressing one key, they all sound at once.

compound time
Time in which two or more simple times are combined, e. g., six-eight time, which can be divided into two, three-eight measures; nine-eight, consisting of three groups of three-eight rhythm; and five-eight, compounded from three-eight and two-eight. See also time.

compound triple time
That kind of time in which the number of groups of notes in a measure is exactly divisible by three. The accent falls upon the first beat of the measure and also upon the first note of each group of notes. For example, nine-eight is compound triple time, there being three groups of notes in each measure, and the chief accent falling upon the first, while a subordinate accent falls on fourth and seventh beats. See also time.

compressed harmony
Harmony or a group of parts in which the notes are kept as close together as possible.

compressed score
In composition an arrangement of more than one voice or instrumental part on a single stave or staff. The same as close score.

comprimaria (kôm-prĕ-mä′-rĭ-ä) It. n.
The next in rank to a prima donna.

con abbando (kōn äb-bän-dō′-nō) It.
With passion; with much feeling.

con abbando ed espressione (kōn äb-bän′-dō ēd ĕs-prās-sĭ-ō′-nĕ) It.
With abandon and passionate feeling.

con affeto (kōn äf-fĕt′-ō) It.

con affezione (kōn äf-fĕt-tsĭ-ō′-nĕ) It.
With warmth: in an affecting manner.

con afflizione (kōn äf-flē--tsĭ-ō′-nĕ) It.
With affliction; mournfully.

con agilita (kōn ä-jēl-ē-tä′) It.
With agility.

con agitazione (kōn ä-jē-tä-tsĭ-ō′-nĕ) It.
With agitation; hurriedly.

con alcuna licenza (kōn äl-koo′-nä lē-chĕn′-tsä) It.
With a degree of license in the matter of time and expression.

con allegrezza (kōn äl-lĕ-grĕt′-tsä) It.
With lightness; cheerfully.

con alterezza (kōn äl-tā-rĕt′-tsä) It.
With noble and sublime expression.

con amabilita (kōn ä-mä-bē-lĭ-tä) It.
With amiability; gently; gracefully.

con amarezza (kōn ä-mä-rĕt′-tsä) It.
With sorrow; with a sense of grief.

con amore (kōn ä-mō′-rĕ) It.
With affection; tenderly.

con animazone (kōn ä-nĭ-mä-tsĭ-ō′-nĕ) It.
With animation; decisively.

con animo (kōn ä′-nĭ-mō) It.
With animation.

con audace (kōn ä-oo-dä′-chĕ) It.
With audacity; boldly.

con bellezza (kōn bĕl-lĕt′-tsä) It.
With beauty of tone and expression.

con bizzarria (kōn bĭd-zär′-rĭ-ä) It.
Capriciously: at the fancy of player or composer.

con bravura (kōn brä-voo′-rä) It.
With bravado; boldly.

con brio (kōn brē′-ō) It.
With life; with spirit.

con brio ed animato (kōn brē′-ō ĕd ä-nĭ-mä′-tō) It.
With brilliancy and animation.

con calma (kōn käl′-mä) It.
With calmness; tranquilly.

con calore (kōn kä-lō′-rĕ) It.
With fire; with warmth.

con carita (kōn kä-rē′-tä) It.
With tenderness.

con celerita (kōn chā-lā-rĭ-tä′) It.
With celerity; rapidly.

con civetteria (kōn chē-vĕt-tĕ-rē′-ä) It.
With coquetry; coquettishly.

con comodo (kōn kō-mō′-dō) It.
With ease.

con delicatezza (kōn dā-lĭ-kā-tĕt′-tsä) It.
With delicacy; sweetly.

con desiderio (kōn dā-sĭ-dā′-rĭ-ō) It.
With desire; longingly.

con devozione (kōn dā-vō-tsĭ-ō′-nĕ) It.
With devotion; ardently.

con diligenza (kōn dē-lĭ-jĕn′-tsä) It.
With diligence; carefully.

con discrezione (kōn dĭs-krā-tsĭ-ō′-nĕ) It.
With discretion; with taste.

con disperazione (kōn dēs-pĕ-rä-tsĭ-ō′-nĕ) It.
With despair: violence of expression.

con-dissonant
Said of a triad or chord formation consisting of a note plus other notes at intervals of a third and a fifth respectively when some of these notes make it harmonious with two chords that are not harmonious with each other.

con divisione (kōn dē-vē-zĭ-ō′-nĕ) It.
With division: making each beat separate and distinct.

con divozione (kōn dē-vō-tsĭ-ō′-nĕ) It.
With devotion; religiously: in a devotional manner.

con dolce maniera (kōn dōl′-chĕ mä-nĭ-ā′-rä) It.
With simplicity: in a sweet, delicate manner.

con dolcezza (kōn dōl-chĕt-tsä) It.
With softness; delicately.

con dolore (kōn dō-lō′-rĕ) It.
Mournfully; with grief.

con due pedali (kōn doo-ā pā-dä′-lē) It.
With both pedals.

con due violini (kōn doo-ā vē-ō-lē′-nē) It.
With two violins.

con duolo (kōn doo-ō′-lō) It.
With grief; mournfully.

con e senza stromenti (kōn ā sĕn′-tsä strō-mĕn′-tē) It.
With and without instruments.

con e senza violini (kōn ā sĕn′-zä vē-ō-lē′-nē) It.
With and without violins.

con eleganza (kōn ā-lĕ-gän′-tsä) It.
With elegance.

con elevatezza (kōn ā-lĕ-vä-tĕt′-tsä) It.
With elevation; with dignity; grandly.

con elevazione (kōn ā-lĕ-vä-tsĭ-ō′-nĕ) It.
With elevation of style; with dignity.

con energico (kōn ĕn-ār′-jĭ-kō) It.
With energy; emphatically; decidedly.

con entusiasmo (kōn ĕn-too-zĭ-äz′-mō) It.
With enthusiasm; spiritedly.

con equalianza (kōn ā-kwä-lĭ-än′-tsä) It.
With equality; smoothly.

con espressione (kōn ĕs-prĕs-sĭ-ō′-nĕ) It.
With expression. Abbr. con esp., con espr.

con espressione dolorosa (kōn ĕs-prĕs-sĭ-ō-nĕ dō-lō-rō-sä) It.
With a sad expression; sorrowfully.

con espressione e semplice (kōn ĕs-prĕs-sĭ-ō′-nĕ ā sĕm′-plĭ-chĕ) It.
With expression and in a simple manner.

con estro poetico (kōn ās′-trō pō-ā′-tĭ-kō) It.
With poetic fervor.

con facilita (kōn fä-chē-lĭ-tä′) It.
With facility and ease.

con fermezza (kōn fĕr-mĕt′-tsä) It.
With firmness.

con festivita (kōn fĕs-tē-vĭ-tä′) It.
With festive gaiety.

con fiducia (kōn fē-doo′-chä) It.
With hope; confidently.

con fierezza (kōn fē-ā-rĕt′-tsä) It.
With fire; fiercely.

con fiochezza (kōn fē-ô-kĕt′-tsä) It.
Hoarsely.

con flessibilita (kōn flĕs-sĭ-bĭ-lĭ-tä′) It.
With flexibility; freely.

con fluidezza (kōn floo-ē-dĕt-tsä) It.
With fluidity; smoothly; evenly.

con forza (kōn fôr′-tsä) It.
With force; vehemently.

con freddezza (kōn frĕd-dĕt′-tsä) It.
With coldness; apathetically.

con fretta (kōn frĕt′-tä) It.
With haste; hurriedly.

con fuoco (kōn foo-ō′-kō) It.
With passion; with fire.

con fuoco sin' al fine (kōn foo-ō′-kō sēn äl fē′-nĕ) It.
With spirit to the end.

con furore (kōn foo-rō'-rĕ) It.
With rage; furiously.

con garbo (kōn gär'-bō) It.
With simplicity; daintily.

con gentilezza (kōn jĕn-tĭ-lĕt'-tsä) It.
With gentility; gracefully; elegantly.

con giustezza (kōn joos-tĕt'-tsä) It.
With justness; with precision.

con giustezza dell' intonazione (kōn joos-tĕt'-tsä dĕl-lĕn-tō-nä-tsĭ-ō'-nĕ) It.
With precise and correct intonation.

con gli oboi (kōn glē ō-bō'-ē) It.
With the oboes.

con gli stromenti (kōn glē strō-mĕn'-tē) It.
With the instruments.

con gradazione (kōn grä-dä-tsĭ-ō'-nĕ) It.
With graduation; with gradual increase and decrease.

con grande espressione (kōn grän-dĕ ĕs-prĕs-sĭ-ō'-nĕ) It.
With great expression.

con grandezza (kōn grän-dĕt'-tsä) It.
With grandeur; with dignity.

con gravita (kōn grä-vĭ-tä') It.
With gravity; seriously.

con grazia (kōn gräts'-yä) It.
With grace.

con gusto (kōn joos'-tō) It.
With taste.

con impeto (kōn ĭm'-pĕ-tō) It.
With impetuosity.

con impeto doloroso (kōn ĭm'-pĕ-tō dō-lō-rō'-sō) It.
With pathetic force and energy.

con impetuosita (kōn ĭm-pĕ-too-ō-sĭ-tä') It.
With impetuosity.

con indifferenza (kōn ĭn-dĕf-fĕ-rĕn'-tsä) It.
With indifference: in an easy, indifferent manner.

con innocenza (kōn ĭn-nō-chĕn'-tsä) It.
With innocence: in a simple, artless manner.

con intimissimo sentimento (kōn ĭn-tĭ-mĭs'-sĭ-mō sĕn-tĭ-mĕn'-tō) It.
With great sentiment; with much feeling.

con intrepidezza (kōn ĭn-trā-pĭ-dĕt'-tsā) It.
With intrepidity; with boldness.

con ira (kōn ē'-rä) It.
With anger.

con isdegno (kōn ēs-dān'-yō) It.
With anger.

con ismania (kōn ēs-mä'-nĭ-ä) It.
With frenzy; madly.

con istrepito (kōn ēs-trā'-pĭ-tō) It.
With noise; blusteringly.

con la punta dell arco (kōn lä-poon'-tä dĕl-lär'-kō) It.
With the point of the bow.

con leggierezza (kōn lĕd-jĕ-rĕt'-tsä) It.
With lightness; delicately.

con lenezza (kōn lā-nĕt'-tsä) It.
With sweetness; mildly.

con lentezza (kōn lĕn-tĕt'-tsä) It.
With slowness; lingeringly.

con maesta (kōn mä-ās'-tä) It.
With majesty and grandeur.

con malinconia (kōn mä-lĭn-kō-nē'-ä) It.
With melancholy expression.

con mano destra (kōn mä'-nō dās'-trä) It.

con mano dritta (kōn mä'-nō drĭt'-tä) It.
With the right hand.

con mano sinistra (kōn mä'-nō-sē-nēs'-trä) It.
With the left hand.

con misterio (kōn mĭs-tā'-rĭ-ō) It.
With an air of mystery; mysteriously.

con moderasione (kōn mō-dā-rä-tsĭ-ō'-nĕ) It.
With moderate speed; moderately fast.

con molto carattere (kōn mōl'-tō kä-rät-tā'-rĕ) It.
With much character; firmly.

con molto espressione (kōn mōl'-tō ĕs-prĕs-sĭ-ō'-nĕ) It.
With much expression.

con molto passione (kōn mōl'-tō päs-sĭ-ō'-nĕ) It.
With much passion; with feeling.

con molto sentimento (kōn mōl'-tō sĕn-tĭ-mĕn'-tō) It.
With much sentiment; with expression.

con morbidezza (kōn mōr-bĭ-dĕt'-tsä) It.
With too much feeling; morbidly.

con moto (kōn mō'-tō) It.
With motion; lively; without dragging.

con negligenza (kōn nāl-yē-jĕn'-tsä) It.
Without negligence or indifference; without restraint.

con nobilita (kōn nō-bē-lĭ-tä') It.
With nobility; with dignity.

con osservanza (kōn ōs-sār-vän'-tsä) It.
With great care; scrupulously.

con ottava (kōn ōt-tä'-vä) It.

con 8va
With the octave; to be played in octaves.

con piacevolezza (kōn pē-ä-chĕ-vō-lĕt′-tzä) It.
With a pleasing and graceful manner.

con piu moto (kōn pē′-oo mō-tō) It.
With increasing liveliness.

con precipitazione (kōn prā-chē-pĭ-tä-tsĭ-ō′-nĕ) It.
With precipitation; with great hurry.

con precisione (kōn prā-chē-zĭ-ō′-nĕ) It.
With precision; with accuracy.

con prestezza (kōn prĕs-tĕt′-tsä) It.
With exactness and precision.

con rabbia (kōn räb-bē′-ä) It.
With anger; furiously.

con rapidita (kōn rä-pē-dĭ-tä′) It.
With rapidity.

con replica (kōn rā′-plē-kä) It.
With repetition.

con risoluzione (kōn rē-sō-loo-tsĭ-ō′-nĕ) It.
With resolution; firmly.

con scioltezza (kōn shôl-tĕt′-tsä) It.
With freedom; disconnectedly.

con sdegno (kōn sdān′-yō) It.
With rage; angrily.

con semplicita (kōn sĕm-plē-chĭ-tä′) It.
With simplicity.

con sensibilita (kōn sĕn-sē-bē-lĭ-tä′) It.
With expression.

con sentimento (kōn sĕn-tĭ-mĕn′-tō) It.
With feeling.

con severita (kōn sĕ-vā-rĭ-tä′) It.
With severity; strictly.

con smania (kōn smä′-nĭ-ä) It.
With passion; distractedly.

con solennita (kōn sō-lĕn-nĭ-tä′) It.
With solemnity; with dignity.

con somma espressione (kōn sôm′-mä ĕs-prĕs-sĭ-ō′-nĕ) It.
With a great deal of expression.

con sonorita (kōn sō-nō-rĭ-tä′) It.
With a sonorous tone.

con sordini (kōn sôr-dē′-nē) It.
With the mutes.

1. In piano playing this indicates the soft pedal is to be used.
2. In instruments of the violin family it means that the mute is to be placed over the bridge.
3. In the horn and similar instruments it indicates that the mute is to be inserted in the bell. Abbr. c. s.

con spirito (kōn spē′-rĭ-tō) It.
With spirit; with animation.

con strepito (kōn strā′-pĭ-tō) It.
With impetuosity; boisterously.

con stromenti (kōn strō-mĕn′-tē) It.
con strumenti (kōn stroo-mĕn′-tē) It.
With the instruments: instructions to the effect that the orchestra is to accompany the soloist.

con suavezza (kōn soo-ä-yĕt′-tsä) It.
con suavita (kōn soo-ä-vĭ-tä′) It.
With sweetness; daintily; delicately.

con tenerezza (kōn tā-nĕ-rĕt′-tsä) It.
With tenderness; delicately; affectionately.

con tepidita (kōn tā-pē-dĭ-tä′) It.
With coldness; indifferently.

con timidezza (kōn tē-mĭ-dĕt′-tsä) It.
With timidity; cautiously; hesitatingly.

con tinto (kōn tēn′-tō) It.
With color; with variety of expression.

con tranquillezza (kōn trän-kwĭl-lĕd′-zä) It.
con tranquillita (kōn trän-kwĭl-lĭ-tä′) It.
With tranquillity; calmly.

con tristezza (kōn trĭs-tĕt′-tsä) It.
With sadness; sorrowfully; not sprightly.

con tutta forza (kōn toot′-tä fōr′-tsä) It.
con tutta la forza (kōn toot′-tä lä fōr′-tsä) It.
With all possible force; with free power; as loud as possible.

con un dita (kōn oon dē′-tä) It.
With one finger.

con variazione (kōn vä-rĭ-ä-tsĭ-ō′nĕ) It.
With variations.

con veemenza (kōn vā-ā-mĕn′-tsä) It.
With vehemence; forcefully.

con velocita (kōn vĕ-lō-chĕ-tä′) It.
With velocity; quickly.

con vigore (kōn vē-gō′-rĕ) It.
With vigor; powerfully; lively.

con violenza (kōn vē-ō-lĕn′-tsä) It.
With violence; with strength.

con vivacita (kōn vē-vä-chĭ-tä′) It.
con vivezza (kōn vē-vĕt′-tsä) It.
With vivacity; animately; lively.

con voce rauca (kōn vō-chĕ rä′-oo-kä) It.
With a hoarse voice; not smooth.

con volubilita (kōn vō-loo-bē-lĭ-tä′) It.
With freedom; with fluency and without restraint.

con zelo (kōn dzā′-lō) It.
With zeal; eagerly.

Concave pedals
A pedal keyboard in which the pedals are set in a fan-shaped arrange-

ment, radiating from the front to the rear and somewhat higher at the sides.

concealed

Hidden, supplied by the imagination but not expressed in the music itself. This word can best be explained by illustration. Thus, when C and then G are sounded, the notes D, E, and F are supplied by the imagination as the ear leaps from C to G. A singer for example sometimes slides his voice instead of attacking the upper note purely and firmly, in this case he sounds the intervening notes instead of concealing them. The words concealed and hidden are applied more particularly to hidden fifths and hidden octaves under which head they are explained.

concento (kôn-chĕn′-tō) It. n.

Harmony, concord: the harmonious mingling of voices and instruments.

concentual

Harmonious, agreeing: pleasing to the ear. Obsolete.

concentus (kŏn-sĕn′-tŭs) Eng. n. from the Lat.

1. Sounds blending harmoniously together, harmonious music, symphony.

2. A general name for music of more than one part.

concert

1. The earliest meaning was, a union of various instruments playing in concert to one tune, then a set of the different instruments of one family playing together.

2. The modern meaning is a performance by capable musicians of a varied and miscellaneous program.

concert (kŏñ-săr) Fr. n.

A concert, also, a concerto, or elaborate composition for solo instrument, commonly with orchestral accompaniment.

concert grand pianoforte

A grand piano of the largest size.

concert pitch

The pitch adopted by general consent for some chosen note from which all the other notes are tuned. This is not really any definite pitch but is the one adopted by various manufacturers because it is calculated to show off their instruments, and is very high. The French normal pitch is now generally adopted as concert pitch and is 435 double vibrations per second, for a′, A in the second space of the treble staff.

concert spirituel (kôñ-săr spē-rē-tü-ĕl′) Fr.

Usually a concert from a program of miscellaneous instrumental and vocal pieces of sacred character. Sometimes, merely a concert of classical music.

concertante (kôn-chĕr-tän′-tĕ) It. n.

1. A female concert-singer.

2. A piece of orchestral music having solo parts, which are each in turn given prominence.

3. A composition for two or more solo instruments without orchestral accompaniment.

concertante parts

In orchestral music the parts for the solo instruments.

concertante style

A style of orchestral composition in which the soloist has an opportunity for brilliant display.

concertate madrigali (kôn-chĕr-tä′-tĕ mäd-rĭ-gä′-lē) It.

Accompanied madrigals: madrigals having piano or organ accompaniment.

concertate messa (kôn - chĕr - tä′ - tĕ mĕs′-sä) It.

A concerted mass: a mass for several voices or instruments.

concertato (kôn-chĕr-tä′-tō) It. part. and adj.

Music played in an irregular and impromptu style. Also equivalent to concertante.

concerted

As used in concerted music: music in which several parts are performed at once, in contrast to solo music, where only one part is heard at a time.

concerted madrigal

An accompanied madrigal.

concerted music

Music written in parts to be performed by two or more instruments or voices, as trios, quartets, sextets.

concertina

An improved accordion. A portable wind instrument invented by Professor Wheatstone and patented by him in 1829. It is hexagonal in shape and has bellows of varying number of folds closed at the end by keyboards. There are treble, tenor, bass and double bass concertinas varying in size and shape. The treble concertina is double action, that is, it produces the same note both on drawing and pressing the bellows, and it has a compass of four octaves.

from G on the third space below the treble staff to G on the fourth line above. It is capable of much variety of tone and can be played with great expression and with complete effects of holding the notes and of playing them shortly and crisply. Music written for violin, flute and oboe can be played on it without alteration, but music written especially for it can be played only on organ or harmonium. The tenor, bass and double bass instruments are single action, that is, produce sounds by pressing the bellows only. They can play tenor, bass and double bass parts without alteration and have a compass as follows: tenor, from B on the second added space below the treble staff to C on the third line above; bass, from C on the second line below the bass staff to C on the third line above the treble staff; double bass, from C on the second line below the bass staff to E on the third space of that staff. The keys producing the sounds on these instruments connect with metal reeds in the two ends of the bellows, which are worked by the wrists, while the fingers are free to press the keys.

concertino (kôn-chĕr-tē′-nō) It.

A short concerto. The leading instruments, as violin concertino, the principal violin. The principal part in a concerto or other piece for full orchestra. This name is sometimes given the first violin part in which begin the other independent parts.

concertiren (kôn-tsĕr-tē′-rĕn) Ger. v.

1. To concert; to devise.
2. To harmonize or agree in sound.
3. Movements played by one performer to each part in which each instrument or voice in turn takes the principal part.

concertista (kôn-chĕr-tĭs′-tä) It. n.

A virtuoso, a solo player: one who plays in concerts.

Concertmeister (kôn - tsĕrt′ - mīs - tĕr) Ger. n.

Concert-master. In an orchestra, the leader of the first violins, who sits next to the conductor and makes known his wishes to the others. He is second in importance to the conductor, whose lieutenant he is. Upon him depend, to a great extent, the attack, the time and the shades of expression in the playing.

concerto (kôn-chĕr′-tō) It. n.

Concert harmony. A form of instrumental composition for the display of one, sometimes of several solo instruments, almost always accompanied by orchestra. Originally the term was applied to almost any kind of concerted music, and in 1602 Viadana applied it to motets having organ accompaniment. Torelli is considered the inventor of the instrumental concerto owing to his concerted pieces for two violins and basso published in 1686. In the time of Bach and Handel it was much freer in form and much like our suites. The modern form of the concerto is probably due to Mozart. His concertos usually begin with a passage for the whole orchestra containing the principal subjects and usually the second subjects and ending in the original key. This is followed by the solo instrument sometimes with a brilliant introduction sometimes at once with the chief subject. A repetition of the first orchestral passage with modifications now follows for both solo and orchestra. The second subject is now introduced followed by a brilliant ending of the first solo. A short passage for orchestra follows, leading up to the second solo which after a number of modulations goes back to the original key. The principal subject is now repeated by the orchestral passage which brings the first movement to a close. In older concertos a pause is made near the end of this last orchestral passage to admit of a cadenza by the soloist. The second movement might be an andante, an adagio, larghetto or any slow movement and sometimes it was the variation form. The solo parts in this slow movement were usually very florid in character and a cadenza was sometimes introduced at the end of this movement, but if it appeared, was much shorter than that in the first movement. The third movement was usually in rondo form. Sometimes in form of variations and occasionally the rondo was subject to complete change of tempo. A short cadenza was usually introduced in the finale.

In Beethoven's concertos we find the orchestra of greater importance, the second and third movements were often connected and the introductory orchestral passage usually shortened, also the cadenza in the first movement is written out in full instead of being improvised or composed by the performer. In the modern concerto, the lines of Beethoven's concertos are usually followed, the introductory orchestral passage being short and the cadenza near the end of the first movement written out, and sometimes the tempo quickened. Various other modifications have been made but none of them are typical.

Concertos for two solo instruments are known as double concertos, those for three, triple, and so on. Occasionally concertos are written with four movements but this is not a usual form. Abbr. cto.

concerto a solo (kôn-chĕr-tō ä sō'-lō) It.

A concerto written to display a single instrument and therefore having no accompaniment.

concerto di chiesa (kôn-chĕr-tō dē kē-ā'-zä) It.

1. A concerto for church use.

2. Viadana gave the name to a concerto having vocal solo with bass accompaniment throughout and also to vocal compositions of two, three and four parts with organ accompaniment.

3. An instrumental piece of one movement more serious in style than the chamber concerto.

concerto doppio (kôn-chĕr'-tō dōp'-pĭ-ō) It.

A concerto for two or more instruments.

concerto grande (kôn-chĕr'-tō grän'-dĕ) It.

concerto grosso (kôn-chĕr'-tō grōs'-sō) It.

An orchestral composition for many instruments, of which two or three are especially prominent.

concerto spirituale (kôn-chĕr'-tō spē-rē-too-ā'-lĕ) It.

A concert of sacred music both vocal and instrumental.

Concertsaal (kôn-tsĕrt'-säl) Ger. n.

A concert hall: a room suitable for giving concerts.

Concertspieler (kôn - tsĕrt' - shpēl - ĕr) Ger. n.

A solo player. A concerto player. A performer at a concert.

Concertstück (kôn-tsĕrt'-shtük) Ger. n.

1. A short instrumental solo composition usually having an orchestral accompaniment and designed to show the skill of the performer.

2. Any short solo suitable for performance in concert. Also written Konzertstück.

concitato (kôn-chĭ-tä'-tō) It. part. and adj.

Moved, stirred, excited, agitated, disturbed.

conclusione (kôn-kloo-zĭ-ō'-nĕ) It. n.

The conclusion, the end: the winding up of a movement or piece.

concord

A harmonious or pleasing and satisfying arrangement of sounds.

concordabilis (kŏn-kôr-dā'-bĭ-lĭs) Lat. adv.

Easily. Harmoniously.

concordant (kôn-kôr'-dănt) Eng. n. and adj.

1. As a noun, a baritone voice.

2. As an adjective, harmonious, pleasing, agreeable.

Concordanten (kôn-kôr-dän'-tĕn) Ger. n.

Sounds which combine harmoniously.

concordanza (kôn-kôr-dän'-tsä) It. n.

Synonym of concordia.

concorde (kôñ-kôrd) Fr. n.

concordia (kôn-kôr'-dĭ-ä) It. n.

Concord, harmony: a pleasing combination of sounds.

concords, imperfect

An imperfect concord is a combination of two notes harmonious and complete in themselves, which can be changed from major to minor, that is, lessened in extent by one half tone and still remain harmonious and complete or satisfying to the ear. This term usually applies to intervals of thirds and sixths, and to all concords or combinations of tones except the intervals of the fourth or the fifth, with the keynote.

concords, perfect

Are common chords in their original position, that is, chords composed of three notes, the fundamental, or note on which the chord is built, its third, or a note the next but one above it and its fifth, or note three whole and one half tones above it.

conducten (kôn-dook'-tĕn) Ger. v.

To conduct, to lead.

conducting

The art of so drilling and directing a group of musicians that they can give to the public a correct, clear and appreciative performance of a musical composition, embodying the composer's intention and the conductor's own artistic feeling. The principal duties of conducting are rehearsing and conducting performances and sometimes transposing or rearranging parts of musical scores. It is necessary to rehearse until every player performs his part correctly and has an understanding of the composer's meaning in the composition as a whole, and of the conductor's individual interpretation. In conducting a performance it is necessary that the conductor give his directions firmly and clearly by means of alert and expressive gestures, for even if he has the correct impression and feeling for the composition in his own mind unless his gestures convey this to those under him he will never succeed as a conductor.

conductor

1. One who rehearses and directs an orchestra or chorus.
2. The inventor or leader of a chime or change in bell ringing.
3. One who marks the rhythm and emphasis of a composition with a baton.
4. One who accompanies vocal or instrumental pieces on the piano.

The office of conductor has been known since the earliest times in music. The Assyrians had a leader to regulate the rhythm of songs and dances. Among the Greeks this same officer was called Coryphoaeus. It was not until the end of the Eighteenth Century that the conductor was known as an independent time-beater. Before that he had always led by playing the harpsichord and thus giving the tempo. Very often the conductor was the first violinist, who led with his bow. At present the conductor is specially educated for his profession, and is required to have a thorough knowledge of performance, theory, counterpoint, harmony and all the great compositions, and to know just what effect each instrument is capable of.

conductor's part

A substitute for a full score, on which the parts are condensed into two staves and the names of the various instruments inscribed where they enter.

conductus (kŏn-dŭk′-tŭs) Lat. n.

A form of vocal composition of which the leading characteristic was that it was the only form of composition which did not have its tenor based on already existing church melody. Its words were always metrical and given to the lower voice only and all the parts were built upon the tenor there being sometimes two, three or even four parts. It was composed according to two methods, one elaborate, the other simple, and there is dispute today as to whether the term conductus simplex refers to this simple style or to a conductus having only one part. There is also dispute as to whether the tenor part had always to be original or could be derived from some existing secular composition. This was an important form of composition during the Thirteenth and Fourteenth Centuries. There is little definite information about conductus and it is disputed that there were three hundred and eighteen conducti having four parts and one part.

conduit (kŏn′-dĭt, or kŭn′-dĭt) Eng. n.

conduit (kŏn′-dĭt, or kŭn′-dĭt) n.

1. Same as conductus.
2. In the organ a wind trunk: the hollow wooden canal through which the air is forced from the bellows to the windchest, a wooden wind-reservoir under the sounding-board on which the pipes rest.

cone-gamba

Same as bell-gamba.

confinal

Final, the concluding notes. In church music the last note of a melody called the final is the first note of the scale in which the melody is written and is the means of finding out in what scale the melody is written and of building up that scale. In authentic modes, those composed of a fifth plus a fourth, the first note of the scale rests on the first line of the staff. In the plagal, or subordinate modes which consist of a fourth plus a fifth, the first note is on the fourth degree of the scale, that is, on the second space of the staff. In church melodies a confinal is an irregular final one that does not end on the first note of the scale.

conjoint

Related, joined. The Greeks applied this term to two tetrachords, that is, scale divisions of four notes each, when the highest note of the lower tetrachord was the lowest note of the following tetrachord. Equivalent to congiunto (It.).

conjoint degrees

Two note, one of which follows the other in the order of the scale.

conjoint tetrachords
Two tetrachords or ancient scale divisions of four sounds each, of which the highest sound of one is the lowest sound of the other.

conjunct
Synonym of conjoint.

conjunct degree
A degree or step between a line and the following space on the staff or vice versa where two notes form the interval of a second note.

conjunct succession
A series of notes proceeding regularly upward or downward through several lines and spaces of the staff.

conlées, notes (nôt koo-lā′) Fr.
Literally, slipped notes; slurred notes.

connaisseur (kōn-nĕ-sûr′) Fr. n.
Same as connoisseur.

connecting note
A note that is common to two successive chords.

connoisseur (kōn-nwä-sûr′) Fr. n.
A good judge: one thoroughly educated in an art and capable of judging a composition or performance.

consecutive
A name given to two or more intervals which recur between the same parts or voices. This term is generally used when perfect fifths or intervals of three whole and one half tone occur simultaneously in two parts and when octaves or intervals of eight tones do likewise. These arrangements are only allowable for special purposes and under certain conditions of harmony.

consecutive fifths
When two parallel voices or parts remain the interval of a fifth apart in two or more consecutive chords they are said to progress in consecutive fifths. This is a practice strictly forbidden in well written harmony. The effect is often ugly and distressing, but at times good results are obtained by using such a progression and the great masters not infrequently are guilty of allowing consecutive fifths to occur in their compositions.

consecutive intervals
In a musical score where two voices follow each other in the same kind of interval, as for example the soprano part is written in intervals of octaves and the tenor part follows it in octave intervals.

consecutive octaves
Two parts, one of which is an octave above or below the other part. These are forbidden in counterpoint.

consecutives covered
Parts of composition in which consecutive fifths, that is, two voices or parts moving together three whole tones and one semitone apart, may be imagined though they do not exist in reality. These consecutives covered, or hidden as they are sometimes called, are forbidden by the laws of music, except with rare exceptions, because the effect upon the ear is usually unpleasant.

conseguente (kôn-sē-gwĕn′-tĕ) It. adj. and n.
Equivalent to consequent.

consequent
Following, ensuing. In a fugue the answer, or when the second voice takes up exactly the same subject already sung by the first voice only higher or lower. In a canon the subject of the first part was called the antecedent and the answer the consequent, and they balanced each other like the rhyming lines of a couplet of poetry. In more elaborate music both parts may be developed, although the antecedent is usually four or eight measures long and the consequent is often much more freely developed. Equivalent to conseguente (It.).

conservatory
A public institution where every branch of the theory and practice of the art of music is taught and where a certain standard is maintained.

consolante (kôn-sō-län′-tĕ) It. adj.
Giving comfort, consoling, soothing. To be rendered in a cheering and consoling style.

consolatamente (kôn-sō-lä-tä-mĕn′-tĕ) It. adv.
Comfortably, quietly, easily, cheerfully.

console (kôn′-sōl)
The keyboard, stops, pedals and such parts of an organ. The portion of the instrument at which the organist sits in playing, which is sometimes separate and at some distance from the pipes and other parts of the organ.

consonance
Harmony; concord. A combination of sounds agreeable and satisfying to the ear, and requiring no other tone or tones to complete it. Equivalent to consonanza (It.).

consonant

Harmonious: agreeable and satisfying. Pleasing to the ear.

consonant chord

A chord containing no dissonant intervals, that is, no two successive tones, no sevenths, or intervals of the next tone out of five above the keynote, nor any intervals augmented or widened by a half tone, or diminished by a half tone.

consonant sixths

An interval is consonant when it is composed of tones that are harmonious and satisfying without the addition of other tones. Sixths are harmonious and satisfying when they are major sixths or intervals of nine half steps and also when they become minor sixths or intervals of eight half steps. Therefore they are called consonant.

consonant thirds

The major and minor thirds. They are consonant, or complete and satisfying to the ear, both when they are major and consist of two whole tones, and when they are minor and consist of three half tones.

consonanza (kôn-sō-nän'-tsä) It. n.

See consonance.

consoniren (kôn-sō-nē'-rĕn) Ger. v.

To be consonant, to harmonize together. Said of two or more tones, which when sounded together are smooth and harmonious and do not require any other tone added to produce a satisfying sound.

consort

1. A set of viols consisting of two trebles, two tenors, and two basses which formed the nucleus of a Seventeenth Century orchestra.

2. Also, a band or company of musicians.

3. To be in harmony.

constituents

Partial tones. Overtones. A number of vibrations which sounded simultaneously produce one compound sound. These are usually called a tone or scientifically a clang. The lowest and usually strongest tone in a clang is called its ground tone, and all the others are called overtones, constituents. See also harmonics.

contadina (kôn-tä-dē'-nä) It. n.

Literally, a peasant woman: a dance performed by the peasantry of Italy.

contadinesco (kôn-tä-dĭ-nĕs'-kō) It. adj.

Rustic, countrified: in pastoral style.

contano (kôn-tä'-nō) It. v.

Literally, they count, meaning they rest. In scores a direction meaning that parts so marked are not to be played for a certain time although the other parts move on. Abbr. cont.

contante, parte (kän-tän'-tĕ pär'-tĕ) It.

The part having the melody: the singing or vocal part.

continuato (kôn-tĭn-oo-ä'-tō) It. adj.

Continued; held; sustained, as used in basso continuato: a bass continuing throughout the piece and having numbers written above the bass notes, to indicate the other parts.

continued bass

The bass which continues or goes through the whole composition and which has Arabic numerals written above and below the bass notes to indicate the notes of the other parts. The same as thorough bass.

continued harmony

A harmony or group of tones accompanying the bass and not changing, although the bass varies.

continued rest

A rest which continues through several consecutive measures, the number being indicated by a figure over a whole rest symbol.

continuo (kôn-tē'-noo-ō) It. adj.

Continuous: without cessation. Continuing throughout, as used in basso continuo, a bass which continues throughout the whole composition.

contr'arco (kôn-trär'-kō) It. n.

Literally, against bow: in violin playing, incorrect use of the bow; that is, against or contrary to prescribed rules.

contra (kôn'-trä) It. prep.

Against, opposite to: when used as a prefix in the names of musical instruments it means an octave below the regular instrument. Abbr. c.

contra bassoon

A double bassoon, made usually of brass, tuned an octave lower than the ordinary bassoon.

See also bassoon and double bassoon. Abbr. c. bu.

contra octave

The octave from C, up to but not including C. The octave which begins on the sixth space below the bass staff and runs up to C, the second line below. It contains seven notes and excludes C of the following octave.

contra-tenor

The deepest tones in women's and boys' voices, and is a name given to the development of the falsetto or artificial tones in male voices. The usual register for alto voice lies between tenor G and treble C, and its characteristics are a peculiar spirituality and tenderness. It is cultivated almost exclusively in England, where it is heard effectively in glees and anthems. It is practically unknown in Europe. Equivalent to alto.

contrabass

The double bass viol, the lowest toned member of the family of stringed instruments played with a bow. Abbr. c. b.

Contrabassposaune (kôn-trä-bäs′-pō-zow′-nĕ) Ger. n.

Equivalent to bombardon, which see.

contrabass tuba

Equivalent to trombone, which see.

contrabbass (kôn′-träb-bäs) It. n.

Same as contrabass.

contraction

When two parts of a fugue compress the subject, counter subject, or an intervening subject.

contraddanza (kôn-träd-dän′-tsä) It. n.

An obsolete square dance which originated in England. See also country dance.

contrafagotto (kôn-trä-fä-gôt′-tō) It. n.

Equivalent to double bassoon, which see.

contralto (kôn-träl′-tō) It. n.

Contralto: the lowest of the three chief varieties of female voice. This word is often used as synonymous with alto.

contrapas (kōn-trä-päs′) Spa. n.

A dance of the people of Catalonia, Spain, usually danced only by men. The dancers join hands and move round in a circle. There are two leaders who give the time and the steps; they dance a few steps on one side then on the other, and are then imitated by the other performers, who sway back and forth and occasionally vary the monotony by clacking one heel against the other instep.

Contraposaune (kôn-trä-pō-zow′-nĕ) Ger. n.

The bass trombone: until recently the lowest instrument of the trombone series, the lowest now being the contrabass trombone.

contrappuntista (kôn-träp-poon-tēs′-tä) It. n.

One skilled in counterpoint.

contrappunto (kôn-träp-poon′-tō) It. n.

Counterpoint. Certain rules governing the writing of part-music; also music written under those rules.

contrappunto alla decima (kôn-träp-poon′-tō äl′-lä dā′-chĭ-mä) It.

Counterpoint in the tenth, that is, in which one part is written an octave plus two tones, above or below the other part.

contrappunto alla zoppa (kôn-träp-poon′-tō äl′-lä tsōp′-pä) It.

Limping counterpoint, that is, counterpoint of which the natural rhythm of one part is interrupted to make a discord with the other part.

contrappunto allamente (kôn-träp-poon′-tō äl-lä-mĕn′-tĕ) It.

Parts extemporized to the melody sung by other singers.

contrappunto doppio (kôn-träp-poon′-tō dōp′-pĭ-ō) It.

Double counterpoint. Counterpoint in which the position of the parts may be changed, the lower part becoming the upper and the upper the lower.

contrappunto doppio alla duodecima (kôn-träp-poon′-tō dōp′-pĭ-ō äl′-lä doo-ō-dā′-chĭ-mä) It.

Double counterpoint in the twelfth, that is, parts written higher than the and a fifth, or an octave plus three and a half tones, higher or lower than before and each in the other's place.

contrappunto sciolto (kôn-träp-poon′-tō shôl′-tō) It.

Free counterpoint. Parts not written strictly according to the rules of counterpoint.

contrappunto sincopato (kôn-träp-poon′-tō sĕn-kō-pä-tō) It.

The syncopation or interruption of the natural arrangement of one part in order to produce discord.

contrappunto sopra il soggetto (kôn-träp-poon′-tō sō-prä ēl sôd-jĕt′-tō) It.

Counterpoint above the subject, that is, parts written higher than the subject or theme of the composition.

contrapunctum floridum (kŏn-trä-pŭnk′-tŭm flō′-rĭ-dum)

Ornamental counterpoint; admitting the use and mixture of every kind of note.

contrapunctum in decima gradi (kŏn′-trä-pŭnk′-tŭm ĭn dĕs′-ĭ-mä grā-dī) Lat.

Counterpoint in ten steps. A name given to counterpoint which allows the notes to be inverted, the low notes being put above the high ones and vice versa, and in which the parts are written in thirds, that is, intervals of the next but one note below the subject note, and in tenths or intervals of an octave, and a third below the subject.

contrapunctus simplex (kŏn-trä-pŭnk′-tŭs sĭm′-plĕx) Lat.
Simple counterpoint: counterpoint having no ornaments or mixtures of notes and whose notes may not be transposed, the higher part below the lower or vice versa.

contrapuntal
Music that is written according to the rules of strict counterpoint. Whatever pertains to counterpoint or the art and rules governing the writing of music in more than one part.

contrapuntist
One versed in the practise and theory of counterpoint. Abbr. cptst.

contrario (kôn-trä′-rĭ-ō) It. adj.
Contrary, adverse: in an opposite direction.

contrary bow
A reversed stroke of the bow.

contrary motion
See motion, contrary.

contrasoggetta (kôn-trä-sôd-jĕt′-tō) It. n.
Counter subject: in fugue the counter subject or subject that is sung by the second voice when it answers the first subject, sung by the first voice. It is a sort of accompaniment to the answer and is often used as the subject of episodes or accessory parts in the fugue.

Contratöne (kōn-trä-tā′-nĕ) Ger. n.
A name for the deeper tones of the bass voice.

contrattempo (kôn′-trät-tĕm′-pō) It. n.
Against the time.
1. A tone beginning on a weak beat of a measure and ending on a strong.
2. One part moving fast while another moves slowly.

contrattenore (kôn-trät-tā-nō′-rĕ) It. n.
Equivalent to contra-tenor, which see.

contravviolone (kôn′-träv-vē-ō-lō′-nĕ) It.
The double bass viol: the largest and deepest toned stringed instrument that is played with a bow. This is the deepest toned instrument of the orchestra.

contre (kôñtr) Fr. prep.
Against, with, near, close to.

contre éclisse (kôñtr ā-klēs′) Fr.
The linings: the strips of pine wood glued inside the body of instruments, like the violin, to strengthen the structure.

contre parte (kôñtr păr-tē′) Fr.
Counterpart: one musical part contrasted to another, as soprano and bass. When a second voice introduces a new melody into the piece which harmonizes with the part already introduced by the first voice.

contretemps (kôñtr-täñ) Fr. n.
Literally, against the time; counter measure. A note which enters the composition of an unaccented beat and ends in a strong beat. When one part progresses faster than another part played simultaneously.

contrebasse (kôñ-trŭ bäs) Fr. n.
Equivalent of contravviolone.

contrebombarde (kôñ-trŭ-bôñ-bărd′) Fr. n.
An organ stop composed of pipes fitted with reeds for producing the tones. It is of very deep pitch, in fact, the deepest the organ is capable of, the lowest tone being four octaves below middle C. The tone is very powerful.

contredanse (kôñ-trŭ-däñs′) Fr.
An obsolete square dance which originated in England. See also country dance.

contrepoint (kôñtr-pwăñ′) Fr. n.
Equivalent of counterpoint.

contresujet (kôñtr-sü-zhā′) Fr. n.
The counter subject. Equivalent of contrasoggetto.

conversio (kŏn-vŭr′-shĭ-ō) Lat. n.
A turning round, an inverting. In counterpoint an inversion, or change of position of intervals and chords, placing the lower notes above and the upper notes below.

conveyances
Tubes in the organ which carry the wind from the windchest, where the air is stored, to special rows of the very large pipes which are not placed over the windchest. Conveyances are usually narrow tin tubes.

coperto (kō-păr′-tŏ) It. adj.
Covered, muffled: as used in the phrase timpani coperti, muffled kettledrums.

copula (kō′-poo-lä) It. n.
1. In organ playing a coupler or arrangement by which two rows of keys, or a row of keys and the pedals, may be connected together.

2. A codetta, or phrase, connecting two parts of a fugue.

cor (kôr) Fr. n.

Horn. Commonly, the French horn.

cor-alt (abbr. for corno alto. It.)

The horn of the highest pitch in B flat. See also corno alto.

cor anglais (kôr äñ-glĕ′) Fr.

English horn: a large sized double reed instrument, such as the tenor oboe. The music for this instrument is written in the key of C but the instrument actually plays the interval of a fifth lower than it is written. Its range of tone is from E below middle C to B flat two and a half octaves higher. Its music is written in G clef. The name is misleading, for the instrument is by no means an English product and anglais is supposed to refer to the angle or bend that formerly appeared in the tube. Now the tube is straight throughout its length. The cor anglais is an important orchestral instrument.

cor basse (kôr-bäs′) Fr. n.

The bass horn. See corno basso.

cor de basset (kôr dŭ băs-sā′) Fr.

Basset horn. The obsolete alto or tenor clarinet, having a beautiful tone. It produces the notes the interval of a fifth below the pitch they are written in.

cor de chasse (kôr dŭ shăs) Fr.

Hunting horn. The large horn whose tube is bent to form a circle of about one and a half turns. Equivalent to Jagdhorn (Ger.), and corno di caccia (It.).

cor de nuit (kôr dŭ nü-ē′) Fr.

The cremona stop of an organ.

cor de postillon (kôr dŭ pōs-tēl-yôñ) Fr.

Postillon's horn: a horn sounded by the postillon of a coach on entering or leaving a town.

cor de signal (kôr dŭ sēn-yăl′) Fr.

Bugle used to give military signals.

cor de vaches (kôr dŭ văsh′) Fr.

Herdman's horn, used to call cattle.

cor omnitonique (kôr ôm-nē-tô-nēk′) Fr.

The chromatic horn, that is, a horn having valves or keys that produce half tones.

corale (kō-rä′-lĕ) It. n.

A choral, a hymn tune in simple and dignified style.

coranach (kôr′-ă-näkh) Eng. n. from the Gaelic

From the Gaelic co, together, and ranach, a shrieking or weeping. A funeral song or dirge chanted by the bard of a clan on the death of his chief, and accompanied by the harp and the wailing of women. It had no religious significance but merely celebrated the genealogy, deeds and virtues of the deceased. The coranach was sung for people of all classes because of the belief that its omission caused the soul to wander bewailing its fate. In modern Scotland this name has been given to the pibroch played by the bagpipers who lead the funeral procession. The ancient Irish also had a sort of coranach or funeral dirge.

coranto (kō-rän′-tō) It. n.

Literally, to run.

1. An old French dance, in three-two time. It was moderately rapid in time and began with an eighth note at the end of the bar; it had a large number of dotted notes and required a staccatto execution. It consisted of two strains or parts, both repeated and in the old coranto the last bar of each part had six quarter notes to a measure. In old French dance suites it took second place, and followed the allemande.

2. Coranto is also the name of a movement in old suites and sonatas. Synonymous with courant, courante and corrente.

corda (kôr′-dä) It. n.

A string used in such directions as una corda, one string, which means use soft pedal on the piano, and tre corda, which means that the soft pedal must no longer be pressed down.

cordature (kôr-dä-too′-rä) It. n.

The method by which the strings of instruments are tuned; the scale, or the notes of a particular chord, to which the strings are tuned. The violin cordatura is G, D, A, E. The same as accordatura (It.) and accord (Fr.).

corde (kôrd) Fr. n.

Cord, string: the string of a musical instrument.

corde à boyau (kôrd ă bwä-yō′) Fr.

Catgut. Gut strings for harp, violin and other stringed instruments.

corde à jour (kôrd ă zhoor′) Fr.

corde à vide (kôrd ă vēd) Fr.

Literally, a string: on instruments of the violin family the name given an open string in playing, that is, a string upon which the fingers do not press to change its pitch.

corde de luth (kôrd dŭ lüt) Fr.

The string of a lute.

corde fausse (kôrd fōs) Fr.

A string unbent. A string out of tune.

corde sourde (kôrd soord) Fr.

A mute string: a dead string, that is, one that has its tone deadened or modified by an appliance clamped on the strings above the bridge of the instrument for that purpose.

cordier (kôrd-yā') Fr. n.

cordiera (kôrd-dĭ-ä'-rä) It. n.

In stringed instruments like the violin the piece of wood behind the bridge, usually of ebony, to which the strings are attached.

cordometre (kôr-dō-mĕtr) Fr. n.

String gauge: an instrument for measuring the thickness of strings for violins, guitars and other instruments of the same family. It consists of an oblong piece of metal having a graduated slit and engraved tablet.

coreografia (kō-rĕ-ō-grä-fē'-ä) It. n.

Literally, composing dances: the method of describing the figures of a square dance.

corifeo (kō-rĭ-fā'-ō) It. n.

Chief leader: in ancient Greek drama the leader of the chorus in singing and dancing; in modern usage the leader of an opera or other chorus.

corimagistro (kō-rĭ-mä-jēs-trō) It. n.

Master of the chorus: one who leads the choir.

coriphaeus (kôr-ĭ-fē'-ŭs or kō-rĭ-fā'-oos) Grk. n.

Equivalent of coryphaeus.

corista (kō-rēs'-tä) It. n.

Chorister: one who sings in a chorus or choir. Also a tuning fork or small two-pronged metal instrument of one invariable note, used in tuning instruments.

cornamusa (kôr-nä-moo'-zä) It. n.

The bagpipe. A bagpipe in which the wind is supplied by the lungs of the player. A rustic instrument of France and the Netherlands, having eight finger holes and a vent hole that was not fingered. It had two drones or pipes capable of only one note each; these tuned an octave apart.

corner (kôr-nā') Fr. v.

To blow, to sound the trumpet or horn. To sound or play upon the cornet.

cornet (kôr'-nĕt)

A small brass wind instrument of the trumpet species, of the kind used in brass bands. In early times it was a rough-toned instrument, somewhat like the curved horn called serpent, only smaller. The modern cornet with valves was invented early in the Nineteenth Century. The cornet most used in military bands is tuned to B flat and sounds the notes a whole tone lower than they are written. The cornet in E flat sounds the notes three half steps lower than they are written and the cornet in C sounds the tones as they are, but this last instrument is very little used. Abbr., cor.

cornet à bouquin (kôr-nā ă boo-kăñ) Fr.

Ram's horn. Equivalent to bugle horn and cornet.

cornet, grand

See grand cornet.

cornet stop

1. An organ stop composed of pipes fitted with reeds and capable of imitating the blaring tone of the ordinary cornet. It possesses various pitches.

2. An organ stop composed of from three to five ranks of pipes which produce a corresponding number of tones of different pitches when a single key is depressed.

cornetto basso (kôr-nĕt'-tō bäs'-sē) It. n.

An obsolete wind instrument of the Fifteenth Century, made curved. This instrument was the original of the serpent.

corni (kôr'-nē) It. pl.

The horns: all the instruments of the horn family in an orchestra.

cornicello (kôr-nĭ-chĕl-lō) It. n.

A little horn: a small horn or cornet.

cornist

A cornet player or horn player.

corno alto (kôr'-nō äl'-tō) It.

The horn of highest pitch, in B flat.

corno basso (kôr'-nō bäs'-sō) It.

The bass horn or horn of low pitch.

corno cromatico (kôr'-nō krô-mä'-tĭ-kō) It.

A horn having valves or keys which produce half tones.

corno di bassetto (kôr'-nō dē bäs-sĕt'-tō) It.

The basset-horn.

1. A species of clarinet a fifth lower in pitch than the C clarinet.

2. The name of a delicate toned reed organ stop.

corno di caccia (kôr′-nō dē kät′-chä) It.

The hunting horn. Equivalent to Jagdhorn (Ger.) and cor de chasse (Fr.).

corno dolce (kôr′-nō dōl′-chĕ) It.

Soft horn: an organ stop composed of pipes fitted with reeds and producing a tone somewhat like that of the French horn although not as smooth. This stop is more soft than the ordinary corno or horn stop.

corno in B basso (kôr′-nō; bäs′-sō) It.

A low B horn.

corno inglese (kôr′-nō ēn-glā′-sĕ) It.

English horn: an alto oboe.

corno sordo (kôr′-nō sôr′-dō) It.

Literally, mute horn: a horn with dampers, or mutes, that is, leather pads, perforated wooden discs, or pasteboard cones, placed in the bell-shaped end of the horn to lower its pitch and to soften the tone.

corno ventile (kôr′-nō vĕn-tē′-lĕ) It.

A chromatic horn, or one having valves which produce the half tones.

cornopean

1. An instrument of the trumpet family, a cornet-a-pistons, or modern brass wind instrument having valves or pistons with which a complete chromatic scale can be played.

2. An organ stop composed of pipes fitted with reeds for producing sounds. Its tone is powerful and resembles that of the French horn. The lowest tone is two octaves below middle C. The stop is usually connected with the swell organ.

coro (kō′-rō) It. n.

Chorus, choral dance, choir: a choir or chorus; a song for choir or chorus.

coro della chiesa (kō′-rō dĕl′-lä kē-ā′-zä) It.

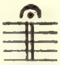
A church choir or chorus: a group of people who sing in church.

coro primo (kō′-rō prē′-mō) It.

The first chorus.

corona (kō-rō′-nä) It. n.

A crown. A pause, a musical symbol or which lengthens the time of the note or rest over which it is placed. When placed over a double bar it indicates the end of the movement or of the piece.



coronata, nota (nō-tä kôr-ō-nä′-tä) It.

Literally, crowned note; a note with a pause above or below it indicating that it is to be held. See also crowned note.

coronach (kôr′-ō-näkh) Eng. n. from the Gaelic.

See coranach.

corps (kôr) Fr. n.

Body.

1. A band of musicians.

2. The body of a musical instrument.

3. The body of a tone.

corps de ballet (kôr dŭ băl-lā) Fr.

Literally, company in a ballet: a general name for the band of performers in the ballet.

corps d'harmonie (kôr dăr-mō-nē) Fr.

Literally, the root or body of a chord: the fundamental chord, that is, any arrangement of the tones of a chord in which the root remains the lowest.

corps de musique (kôr dŏ moo-zĕk′) Fr.

Literally, body of music: a wind-band; that part of an orchestra consisting of wind instruments.

corps de rechange (kôr dŭ rŭ-shänzh′) Fr.

Literally, body of exchange or change.

1. A crook, a supplementary tube which may be quickly fitted to the main tube of a horn or trumpet for the purpose of lowering the pitch of the tones produced.

2. Any removable bent tube which may be fitted to the mouth piece of any instrument.

corps de voix (kôr dŭ vwä′) Fr.

Body of voice: fulness of tone. The range and volume of a voice considered together.

correctorium (kōr-ĕk-tō′-rĭ-ŭm) Lat. n.

A tuning cone or hollow horn-shaped instrument by which an organ tuner widens or narrows the mouths of the smaller lipped pipes to put them in tune.

The musician who instructs the singers, in an operatic chorus, to sing their parts by ear.

coryphaeus (kŏr-ĭ-fē′-ŭs) Eng. n. from Lat.

Leader.

1. In ancient Greek drama one who led the chorus and dance.

2. In modern usage the leader of a chorus or of the dances of the ballet.

3. At the University of Oxford an officer whose duty it was to give instruction in music. Also written corypheus.

coryphée (kô-rē-fā′) Fr. n.

The leader, the head man: in a

ballet the leader of the groups of dancers. Also a female dancer.

cosaque (kō-săk) Fr. n.

The Cossack dance.

cotillon (kō-tē-yôñ) Fr. n.

Literally, a petticoat: originally a lively French dance first called cotillon during the reign of Louis XII. It was first danced by only two persons, later by eight, and in its modern form by an unlimited number. It consists of a great number and variety of figures and has no special music but may be danced to waltz, two step, or polka. The present meaning of this word is synonymous with the name German.

cottage organ

A small sized reed organ or harmonium, which see. The same as parlor organ,

cottage pianoforte

An upright piano.

couac (kwăk) Fr. n.

Quack: the name of the sound made by ducks. In music the sudden extremely unpleasant sound made by bassoon, clarinet or oboe when the reed is out of order, the keys deranged or the wind is beyond control of the player. In English this is called goose or goose-note.

couched harp

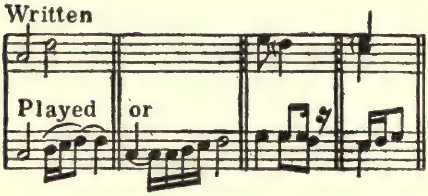
The original name for the spinet, an obsolete keyboard instrument much like the harpsichord but smaller.

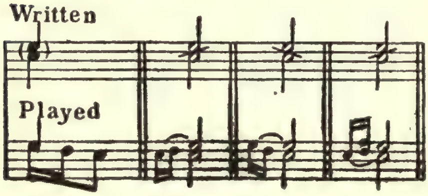
coulé (koo-lā') Fr. adj. and n.

coule (koo-lā') Fr. adj. and n.

1. Slurred legato.

2. A sort of slide, an obsolete grace or ornament, consisting of two or three ascending or decending notes, indicated sometimes by a comma above and to the right of the note to which it is applied, but more often by a slur, or a dash between the notes, e. g., the notes over which the dots are placed are accented more strongly than the others.





3. The signs which indicate this ornament.

4. In dancing a gliding movement.

coulisse (koo-lēs') Fr. n.

The running string or groove: the slide of a trombone or trumpet. A movable U-shaped tube, which when pushed in and out alters the pitch of the notes on trombone or trumpet.

count

1. The accent, pulse, or beat of a maesure of music.

2. As a verb, to mark the successive beats of a measure by counting aloud.

counter-bass

The second bass: a voice lower than first or high bass.

counter-dance

See country-dance.

counter-fugue

A fugue in which the subjects move in contrary directions.

counter-subject

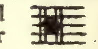
In a fugue, when the contrapuntal treatment, that is, the working out by parts of the subject of a fugue, forms a definite new subject that is used further along in the fugue, this new subject is called a counter-subject.

counter-tenor

Same as alto-tenor and contra-tenor.

counter tenor clef

The name given to the C clef when it is placed on the third line of the staff in music for the high tenor voice.



counterpoint

1. In the broadest sense music for many voices aś opposed to music for one voice.

2. The name comes from the Latin "punctus contra punctum," meaning point against point, the older word for note being point. Consequently in more modern phraseology the term means, note against note, in a sense, the setting against each other of the values of the corresponding notes of two or more different melodies. Generally speaking counterpoint may be defined as the art of adding one or more parts or melodies to a given melody that is known variously as subject, cantus firmus, and theme.

The more ancient practise of in reality combining two already existing melodies that sometimes bore absolutely no relation to each other, eventually gave way to the more artistic method of jointly composing two or more melodies with regard to each other. The various melodies are supposed to be voices and the rules were originally so framed as to facilitate the performance for singers. The old musicians found by experience that progressions of certain intervals, the introduction of various chromatic notes, and numerous other conditions were awkward for singers to take especially when liable to be distracted by the other voices, and consequently in strict counterpoint, these progressions were forbidden. Only consonant combinations of two voices were allowed because the singers found it much easier to keep in tune in singing such combinations. It was equally improper for one voice to give a natural tone and for another voice immediately after to give the sharp or flat of that tone or any of their octaves. The reason for this is quite clear, for if one singer gave C natural for instance, the singer of another part would, having his neighbor's C in mind, find a difficulty in taking C sharp promptly and in tune.

There are many rules of similar character governing such counterpoint as is called strict, but these few will suffice to show that they have their origin in purely artistic expediency in order to meet what, at the time such rules were framed, were considered necessary for good vocal performance. With the advance in importance of instruments these necessities were not so imperative, because the players can easily take any intervals they please, and hence the greater laxity with instrumental counterpoint; also in vocal counterpoint in modern days the ears of singers are so much more accustomed to the sound of discords that the intervals formerly so difficult became easier, and hence the rules for these are also relaxed. Nevertheless, counterpoint is much more complicated than harmony and in the study of the theory of music is always retained until the student has a thorough knowledge of the fundamental principles and has devoted a goodly portion of his time to harmony, for not only does the understanding of counterpoint preclude an understanding of melody, for the composition of each melody, but also of harmony in order that the melodies may be continued effectively Abbr. cpt.

counterpoint, double

Counterpoint in which two parts are written in such a manner as to be capable of mutual inversion at any interval, that is, each part may be raised or lowered any interval and the musical effect remain the same. The word double is synonymous with invertible.

counterpoint, equal

Counterpoint in which the simultaneous notes of all parts are of equal value.

counterpoint, ornamental

See ornamental counterpoint.

counterpoint, quadruple

Counterpoint consisting of four parts capable of mutual inversion, that is, each part may be raised or lowered any interval without changing the musical effect of the composition. Here three parts are combined with the cantus firmus so that all can change place without ceasing to form a perfect whole. Twenty-four different relative positions of parts are in this way possible in quadruple counterpoint.

counterpoint, single

Counterpoint in which the parts are so written that they retain their relative position throughout the movement, and are executed simultaneously producing a whole which satisfied the ear; sometimes called simple counterpoint.

counterpoint, triple

Counterpoint in three parts which are capable of mutual inversion, that is, each part may be raised or lowered any interval and the musical effect will remain the same. The relation of the intervals remain the same but by taking the parts two by two it will be seen they can hold relatively to each other six positions, since by inversion any part may be bass, middle or highest voice.

counterynge ye songe (kown'-tĕr-ing the song) old Eng.

Descant: the primitive form of counterpoint. The process of adding one or more parts to a given melody, usually improving. A set of elaborate rules were made for descant.

country-dance

A rustic dance of English origin, popular from the earliest date until comparatively recent times and known in France as the contredanse and in Italy as the coranto. One pecularity of this dance is that its music is not limited to any special accent or time beat, so long as the strains are in four or eight measure phrases to accompany the several movements of the dance. It was customary to use some popular ballad tune to dance to, and many of these survive today, among them being the book of tunes called The Dancing Master, first issued by John Playford in 1651. This dance is quite similar to the Virginia Reel, the dancers facing each other in two lines, the ladies in one and all the gentlemen in the other. In the first part of the dance all advance, then retreat, cross to opposite places, advance and retreat, then recross to their original places. Then the lady standing at the head and the gentleman standing at the foot advance toward each other and return to their places. The gentleman at the head and the lady at the foot do the same. The first named couple advance, swing by the right hands and return to their places, a figure repeated by the other couple. The lady at the head then advances and gives her hand to her opposite partner, then after passing behind the two gentlemen who stand next to him, gives him her left hand, he having meanwhile passed behind the two ladies standing beside his partner's place. The lady passes behind the two ladies next in line and her partner behind the two gentlemen, and so on down the line. At the foot the lady gives her left hand to her partner and they promenade back to their places, then the lady turns to the right and the gentleman to the left, each followed by their own line. Meeting at the foot they join hands and allow the others to pass under the arch formed by their arms until all have passed and they are the foot couple. This is repeated until they arrive at their original places.

coup (koo) Fr. n.

A blow, a stroke: as used in coup d'archet, a stroke of the bow.

coup d'archet (koo dăr-shā') Fr.

A stroke of the bow: a way of using the violin bow.

coup de baguette (koo dū bă-gĕt') Fr.

A beat of the drum.

coup de glotte (koo dŭ glôt) Fr.

Blow or stroke of the glottis: the sudden approximation of the vocal chords, by which is produced a sudden, clear tone in singing.

coup de langue (kōō dŭ läñg) Fr.

Stroke of the tongue: in wind instrument playing the use of the tongue to produce certain effects of tone.

couper le suiet (koo-pā lŭ sü-zhā) Fr.

To cut the subject: to abbreviate or cut short a musical subject or theme.

coupler

From the French verb, coupler, to unite. A mechanical contrivance, which connects two organ keyboards or a keyboard and a pedal-board, so that when one is played upon the corresponding keys or pedals of the other are simultaneously depressed and the tone is augmented.

coupler, octave

A mechanical contrivance in an organ which connects keys which are an octave apart.

coupler, pedal

A device for coupling one or more of the manuals or keyboards of an organ by means of pedals.

couplet

1. In poetry two successive lines forming a sentence, and generally rhymed.

2. In music the verse of a song.

3. In triple time the name given to two equal notes sounded in the time given to three notes in the regular rhythm of the piece.

courante

See cither.

courante (koo-ränt') Fr. n.

An old dance: in the old French dance suite the second part after the allemande. See also coranto.

couronne (koo-rŭn') Fr. n.

A crown: the name of a musical symbol that lengthens the time of the note or rest over which it is placed beyond the natural value or at pleasure of the performer. Equivalent of corona.

course

A group or set of strings tuned in unison.

courtal (koor-tăl) Fr. n.

courtaud (koor-tō) Fr. n.

From the adjective court, meaning short and thick. An obsolete instrument consisting of a wooden tube and fitted with a double reed mouthpiece. In reality a short bassoon.

covered

An adjective used with several different meanings according to the noun it modifies.

1. Covered strings are strings of silk, wire or gut wound by fine silver or copper wire.

2. Covered octaves are those notes of one part, which are sung in octaves with another part and which are for the time wasted as they lose their power of forming any distinct melody, or of adding any real contribution to the harmony.

covered octaves

Imagined octaves; that is, the octaves are not really sounded on the instrument, nor do they appear in the printed music, but as the harmony moves from one chord to the next the ear supplies some of the intervening notes, and these imagined notes form octaves in themselves or with some that are actually sounded. For example, strike a′ and f″ together on the piano, then strike the octave d′-d″ The actual sounds produced are the harmony a′-f″, and then the harmony d′-d″, but the ear supplies the downward steps, and hears between the upper notes f″ and d″ of the two harmonies, the note e″; and it supplies between a′ and d′, the lower notes of the two harmonies, the downward steps g′, f′ and e′, and the e″ at the top, and the e′ below, which the ear unconsciously supplies, form a covered or hidden octave. Covered octaves are forbidden in modern harmony.

crackle

In lute playing to produce chords brokenly, that is, one note at a time instead of simultaneously.

cracoviak (krä-kō-vĭ-äk) Pol. n.

A circular Polish dance accompanied by songs improvised during the pauses of the dance. This song may be flattering or otherwise and is begun by the man of the head couple to his partner.

The tinkling of brass and silver rings attached to the dancer's belt or the clank of iron bound boots enlivens the performance. In the mountains this becomes a very vigorous dance and many feats of skill and agility are added. Cracoviak is sometimes called cracovienne.

cran (krăñ) Fr. n.

A notch: a notch into which the pedal of a harp is hitched.

creanluidh (krăn′-loo-ē) Scotch n.

In the pibroch, the highest form of bagpipe music, the creanluidh is the quick movement that concludes the composition.

create, to

1. To compose music on new and original material.

2. To present a role for the first time in public.

crécelle (krā-sĕl′) Fr. n.

A rattle.

credo (crē-dō) Lat. v.

I believe. This is the third part or movement in mass of the Roman Catholic Church.

crembala

An ancient instrument similar to castanets, and used as an accompaniment by female dancers or singers.

crembalum

A jew's-harp: a small brass or steel instrument shaped somewhat like a lyre and consisting of a rigid frame and a thin vibrating metal tongue. When it is played the frame is held between the teeth and the tongue of metal is plucked by the fingers, the loudness and pitch of the tones being determined by the air space of the mouth.

Cremona (krā-mō′-nä) It. n.

1. A town on the river Po. in Lombardy, famous for the fine violins made there during the Sixteenth and Seventeenth Centuries. Hence, a violin made in this place is now known as a Cremona violin.

2. A name given to an organ and doubtless a corruption of the German Krummhorn. The pipes are fitted with reeds for producing the tones which somewhat resemble those of the clarinet.

cremona stop

Name given to a reed organ stop, a corruption of the word Krummhorn, the name of an organ stop.

cremonese violins

The name applied to fine violins made in Cremona, Italy, by one of the famous makers: Amati, Guarnerius and Stradivarius.

cremorn

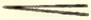
An Anglicized form of the German Krummhorn.

crepitaculum (krĕp-ĭ-tăk′-ū-lŭm) Eng. n. from the Lat.

A timbrel, a rattle: an ancient instrument similar to castanets but played more by rubbing together than by striking.

crescendo (krĕ-shĕn′-dō) It. adj.

Increasing: a direction meaning to increase the power of the tone. The crescendo sign:



Abbr. cr., cres., cresc., creso.

crescendo al diminuendo (krĕ-shĕn′-dō äl dē-mē-noo-ĕn′-dō) It.

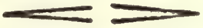
The same as crescendo e diminuendo.

crescendo al fortissimo (krĕ-shĕn′-dō äl fôr-tĭs′-sĭ-mō) It.

The direction meaning to increase the tone until the greatest degree of power is attained. Abbr. cres., al′ff., cres. al fortissimo.

crescendo e diminuendo (krĕ-shĕn′-dō ā dē-mē-noo-ĕn′-dō) It.

Increase and then diminish the tone. Indicated by



crescendo e incalcando poco a poco krĕ-shĕn′-dō ā ēn-käl-kän′-dō pō′-kō ä pō′-kō) It.

A direction phrase meaning to increase the tone and hurry the time by degrees.

crescendo e legato (krĕ-shĕn′-dō ā lĕ-gä′-tō) It.

Increasing in tone power and to be played in a smooth and graceful manner. Abbr. cres. e legato.

crescendo ed affrettando poco a poco krĕ-shĕn′-dō ĕd äf-frĕt-tän′-dō pō′-kō ä pō′-kō) It.

crescendo ed animando poco a poco krĕ-shĕn′-dō ĕd ä-nĭ-män′-dō pō′-kō ä pō′-kō) It.

Gradually growing louder and quicker.

crescendo il tempo (krĕ-shĕn′-dō ēl tĕm′-pō) It.

A direction meaning to increase the time of the movement.

crescendo molto ed animato (krĕ-shĕn′-dō mōl′-tō ĕd ä-nĭ-mä′-tō) It.

Rapidly increasing in loudness and becoming more animated.

crescendo nel tempo e nella forza (krĕ-shĕn′-dō nĕl tĕm′-pō ā nĕl′-lä fôr′-tsä) It.

A direction meaning to increase in time and tone power.

crescendo pedal

1. An organ pedal by means of which the various stops may be successively opened until the entire power of the instrument is in use.

2. Another name for swell pedal.

crescendo poco a poco (krĕ-shĕn′-dō pō′-kō ä pō′-kō) It.

A direction phrase meaning to increase the tone little by little.

crescendo poco a poco accelerando krĕ-shĕn′-dō pō′-kō ä pō′-kō ät-chā-lĕ-rän′-dō) It.

Gradually growing louder and faster.

crescendo poco a poco al forte ed un pochettino accelerando (krĕ-shĕn′-dō pō′-kō ä pō′-kō äl fôr-tĕ ĕd oon pō-kĕt-tē′-nō ät-chā-lĕ-rän′-dō) It.

Becoming gradually louder to forte or loud, and very slightly faster; a direction.

crescendo poi diminuendo (krĕ-shĕn′-dō pō′-ē dē-mē-noo-ĕn′-dō) It.

The same as crescendo e diminuendo.

Crescendozug (krĕ-shĕn′-dŏ-tsookh′) Ger. n.

1. The crescendo pedal: a pedal by means of which the stops of an organ may be drawn out successively, producing an effect from the softest tone to full power.

2. A kind of organ swell or box enclosing part of the organ with shutters and invented by the Abbé Vogler.

crescent

An instrument of Turkish origin, used chiefly in military music. It consists of a number of crescent-shaped brass plates hung around a staff and surmounted by a pavilion-shaped top. To all the parts are hung small bells, which are jingled in time to the music. Also Chinese crescent or Chinese pavilion.

cretic (krē′-tĭk) Eng. n. from Grk.

A metrical foot composed of three syllables or notes, the first and third of which are long, the second short, thus — ◡ —. It is also called amphimacer and sometimes pæon diagyios

criard (krē-ăr) Fr. adj.

Bawling, shrieking. Relating to the quality of voice.

cribrum (krĭb′-rŭm) Lat. n.

The sounding board of an organ.

crier (krē-ā′) Fr. v.

To bawl, to screech, to shout. To sing badly.

crin (krăñ) Fr. n.

The hair of the mane and tail of certain animals. The horsehair used for bows.

croche (krôsh) Fr. n.

The hooked note: a quaver or eighth note.

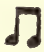
croche double (krôsh doo-bl) Fr. n.
A semiquaver, or sixteenth note.

croche pointée (krôsh pwăñ-tā') Fr.
A dotted quaver or eighth note.

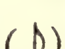
croche quadruple (krôsh kwäd-roo-pl) Fr.
A hemidemisemiquaver or sixty-fourth note.

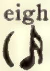
croche triple (krôsh trĕp'l)
A demisemiquaver or thirty-second note.

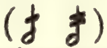
croches liées (krôsh lē-ā') Fr.
Bound quavers: eighth notes having the hooks joined.



crochet (krô-sha'-) Fr. n.
A hook: the hook of the eighth, sixteenth and other notes of shorter duration. The stroke of abbreviation across the stems of notes, indicating that they are to be played the same as eighth or sixteenth notes.







crocheta (krō-shē'-tä) Lat.
A crotchet or quarter note.

croisement (krwäz-mäñ') Fr. n.
The crossing of parts, occurring where the higher part goes below the lower part and vice versa.

croisez les mains (krwä-zā lā mäñ) Fr. n.
Cross the hands: a direction term used in piano duets.

croma (krō'-mä) It. n.
A quaver; a quaver or eighth note.

cromatica (krō-mü'-tĭ-kä) It. adj. fem.
cromatico (krō-mä'-tĭ-kō) It. adj. mas.
Chromatic or half tone, referring to intervals and scales.

crome (krō'-mé) It. n. pl.
Eighth notes: when written under quarter or half notes it shows that those notes are to be divided into eighth notes.

crom horn
Crooked horn.
1. A free-reed organ-stop of four, eight or sixteen feet.
2. A wood-wind instrument having a double reed and producing melancholy tones. It resembled a small cornet and was much used during the Sixteenth Century.

Cromhorn (krōm-hôrn) Ger. n.
A spelling of Krummhorn.

crommo (krōm'-mō) It. n.
A choral dirge or lamentation.

cromorne (crō-môrn) Fr. n.
Crooked horn. An obsolete wood-wind instrument. It was of small bore and was fitted with a double reed, somewhat like that of the bassoon. This reed, enclosed in a cup through which the air was directed, was not under the direct control of the lips as in modern bassoons. This name, cromorne, cromorn, or Krummhorn, is also the name of an organ stop, which consists of conical pipes fitted with reeds and producing a tone of melancholy quality. Equivalent to cromhorn.

cronach (krō'-nāk) Gael. n.
A Scottish funeral hymn, or dirge. See also coranach.

crooked flute
An Egyptian instrument in the shape of a bull's horn.

crooked horn
crooked trumpet
The buccina, an ancient wind instrument somewhat like a trumpet.

crooks
1. Short supplementary tubes, either curved or straight, which may be rapidly inserted between the mouthpiece and body, or main tube of the horn, cornet-a-pistons or trumpet, for the purpose of lowering the pitch. Each crook is named after the fundamental tone to which it lowers the pitch of the tube, as the D-crook which lowers an E flat instrument to D.
2. In the bassoon, saxhorn, alto or bass clarinet. The S-shaped tube forming the mouthpiece and containing the reed, or thin piece of cane, wood or metal fixed before the opening in such a way as to be set in vibration by the air admitted and thus produce musical sounds.
3. In old harp-action a crotchet engaging a string and raising its pitch a half tone.

croque-note (krôk-nŏt) Fr. n.
croque-sol (krôk-sŭl) Fr. n.
An unskilful musician: A player of easy execution, but having little taste or judgment.

cross
The head of a lute: a mark for the thumb placed over a note.

cross beard
A prejection at the side of the mouth of an organ pipe to help the tone quality. It tends to make the sound more piercing.

cross fingering
A method of playing old wood-wind instruments, closing a hole lower than that through which the sound issues.

cross flute

A transverse flute: a flute held across or in an almost horizontal position and blown at the side.

cross relation

When a note that has appeared in one chord is found in the following chord, sharped or flatted, but in a different part of the chord, this produces a very harsh and unpleasant combination which is at its worst, perhaps, when the note is in a major chord, or chord containing an interval of two and a half degrees, and is followed by a minor chord, or one containing an interval of two degrees.

crotal (krō-tăl) Eng. n. from Grk.

A kind of jingling ornament, worn formerly on clerical vestments.

crotale (krō-tăl) Fr. n.

crotalistria (krō-tä-lĭs'-trĭ-ä)

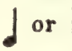
A woman who plays upon the crotalon. A female minstrel.

crotalo (krō'-tă-lō) Eng. n. from Grk.

Literally, a rattle: a turkish musical instrument, resembling the cymbalum, the ancient form of cymbals.

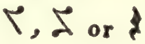
crotchet

A quarter-note.



crotchet rest

A rest equal in duration to a crotchet or quarter-note, written



crowd

Old English form of the name of the Welsh crwth, which see.

crowder, Old Eng. n.

An old English term for one who played upon the crowd; afterward applied to a common fiddler.

crowie

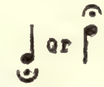
An old English instrument of the bassoon type.

crowle Old Eng. n.

An old English name for the crwth and derived from the Latin form of the name chrotta. The instrument doubtless derived the latter name from its rounded or protuberant form, this being identical with the Welsh name, crwth, meaning a hump or bulge. See also crwth.

crowned note

A note with a crown or hold above it, for example: The sign signifies that the note is to be sustained for a longer time than its value indicates, for the sake of expression.



crowth Old Eng. n.

Old English form of the name of the Welsh crwth, which see.

cruit (krŭ-ĭt) Irish n.

The ancient Irish name for a harp and a violin; greatly akin to the Welsh word crwth and considered to refer to that instrument which is a combination of harp and violin. See also crwth.

crush-note

A very short grace note placed before the principal note, the accent being on the principal note; or a grace note which consists of the note a half tone below a chord note, sounded with the chord note but instantly released. It is only used in music for instruments of the piano family. See also acciaccatura.

crusma (kroos'-mä) Grk. n.

A timbrel, a tabor, a sort of small drum.

crutchetam (krŭtch'-ĕ-tăm)

A name originally given to the crotchet or quarter-note.

crwth (krooth) Welsh n.

In Europe, the oldest known specimen of stringed instruments played with a bow, and known only to England, Ireland and Wales. It consisted of a square body terminating in two parallel arms connected at the end by a cross-bar, from the center of which the fingerboard extended. In ancient times it had only three strings, but in more modern times six, four lying over the fingerboard and played with a bow and two lying beside it and pinched or plucked with the fingers of the left hand. It had two circular sounding-holes and its bridge did not stand straight but leaned to the right. The length of the left foot of the bridge was two and a half inches, and that of the right was only three-quarters of an inch. The longer foot passed through the left sounding-hole and rested upon the back of the instrument thus resembling the sounding-post of the modern violin in that it transmitted the vibration of the strings through the belly to the back. The crwth is considered a predecessor of the violin.

csardas (tsăr-dăs) Magyar n.

A national Hungarian dance consisting of a slow and a fast movement, both of which are in the same key and in common four-four or two-four time. The music of the csardas (from Csarda inn on the heath) is distinguished by its wild passionate character and is always performed by gypsies. The dance begins with slow dignified steps, then the movements grow faster and more complicated and the dance ends in a mad whirl.

cue

The tail, the end. In concerted music, a repetition in small notes of a prominent phrase that has just been performed to serve as a guide and to aid a singer to come in correctly after a long rest.

cuivre (kwēvr) Fr. n.

Copper, brass: in the plural this means the brass wind instruments of an orchestra.

cum cantu (kŭm kăn′-too) Lat.

With song, with singing.

cumbe (koom-bā′) Spa. n.

From combar; to bend, to twist. A kind of dance among the negroes, and the tune to which it is danced.

cupo (koo′-pō) It. adj.

Obscure, deep. As used in voce cupa, meaning a deep voice.

curfew Eng. n.

Literally, cover fire: curfew bell.

1. A bell rung in many countries during the Middle Ages about eight o'clock in the evening as a warning to the people to put out all fires and lights, as a protection against fire. This custom was introduced into England by William the Conqueror.

2. A bell rung at the present day in many communities at eight in winter and nine in summer, after which time it is unlawful for children under a certain age to be upon the streets.

Currendaner (koor-rĕn-dä′-nĕr) Ger. n.

Currende (koor-rĕn′-dĕ) Ger. n.

A procession through the streets of school-boy church choristers singing plain chants.

cushion dance

An English round dance popular with all classes during the Sixteenth and Seventeenth Centuries. The music to which it was danced was known as Joan Sanderson, and the manner of dancing it was as follows: This dance is begun by one person, who with a cushion in his hand dances around the room stopping at the end of the tune and singing, "This dance it will no further go," to which the musician asks, "I pray you, good sir, why say you so?" The man replies, "Because Joan Sanderson will not come too." To this the musician answers, "She must come too, and she shall come too, and she must come whether she will or no." At this the man lays the cushion at the feet of a woman who kneels upon it while he kisses her, singing, "Welcome Joan Sanderson, welcome, welcome." Both then rise and dance singing "Prinkum-prankum is a fine dance, and shall we go dance it once again, once again, and shall we go dance it once again?" Then the woman takes the cushion and goes through the formula sung by the man only substituting the name of John Sanderson for Joan. This goes on until the whole company present are in the dance and sometimes if there are enough people, a small ring is formed inside the large, with a man seated upon the cushion in the middle. The circle is dissolved by beginning with the first man and repeating a similar formula to the one already given, only substituting "go" for "come too," and "Farewell, Joan Sanderson, farewell, farewell," for "Welcome Joan Sanderson." This quaint dance is often alluded to in literature and has its survival today in a children's game called "Kiss the Pillow."

custode (koos′-tō-dĕ) It. n.

custos (kŭs′-tŏs) Lat. n.

A guardian, attendant. A mark called a direct, put at the end of a staff to show the position of the first note of the following staff.

cuvette (kü-vĕt′) Fr. n.

The pedestal of a harp.

cwibian (kwē-bĭ-ăn) Welsh v.

To quaver, to trill.

cycle

cycle forms

A circle or series of compositions relating to the same subject and forming one piece of music or a musical whole. As song cycles are a series of songs all related to one subject and forming a complete composition.

cyclic chorus

In dramatic performances of the ancient Athenians, a dance performed by the chorus around the altar of Bacchus.

cyclische formen (sĭk′-lĭshĕ fôr′-mĕn) Ger.

Such compositions as are made up of a cycle or series of complete forms, or movements contrasted one to another. Examples of this form of compositions are the old suites or partita, or in modern music, the symphony and sonata, concerto and string quartet.

cymbals

Percussion instruments of invariable and indefinite pitch, much used in orchestras and military bands. They vary in shape from that of a cup or basin, such as the kind used by the Burmese, to almost flat circular plates, such as are used in modern orchestras. They are thinner at the outer edge. They originated in Arabia or Turkey, where the finest are still manufactured. They are made of brass or bronze, the proportions being kept secret by Turkish manufacturers. They vary in size from finger cymbals about an inch in diameter to those used in orchestras which are a foot or more in diameter. Straps are fastened to the center through which the hands are passed. The cymbals of the Assyrians were fitted with handles, one held in a vertical position with the basin part uppermost, and the other clashed against it. In some modern military bands both cymbals are held in the hands of the performer and are struck together with a rubbing motion but in other bands, and usually in orchestra, one cymbal is fastened to the upper rim of the bass drum and the other is held in the left hand of the drummer. The tone given out by the cymbals is loud, clear and brilliant.

cymbalum (sĭm-băl′-ŭm) **Lat. n.**

Cymbals. In ancient times an instrument consisting of two circular hollow plates of brass which made a hollow sound when struck together. They were used in festivals especially to Cybele and Bacchus. In medieval times the name was given to several small drums tuned to form the scale of an octave and played like a carillon or set of bells, by the medieval monks. The modern cymbalum is a kind of dulcimer used by gypsies.

cypher system

An early system of musical notation in which numerals represented the notes. Also written cipher system.

czardas (tsär′-dăs) Magyar **n.**

See csardas.

czimken (tschĭm′-kĭn) Pol. **n.**

A country dance of Poland. The dancers arrange themselves in lines, one line facing another and certain prescribed figures are then performed very much as in the English country dances.

czymbalom (tshĭm′-bä-lôm) Hun. n.

The Hungarian dulcimer, an instrument composed of a wooden frame, a sounding-board with two holes, two bridges, and wire strings. It was played by being beaten upon by two padded hammers.

D

D

1. The second tone of the scale of C major, that is, of the scale which has C for the keynote or first degree, and has the interval of a major third, two whole tones, between C and the third degree, namely, E. This scale is considered the typical diatonic scale because it necessitates no sharps or flats to bring about the succession of tones and semitones required to make a complete diatonic scale.

2. The name of one of the major keys, that is, of one of the keys having the interval of a major third, two whole tones, between the first and the third degrees, in this instance D and F. The key of D major necessitates the use of two sharps, C sharp and F sharp, in the signature to obtain the proper diatonic succession of intervals.

3. The name of one of the minor keys, that is, the name of that key which has D for the keynote or first degree, and has the interval of a minor third, one whole tone and a half tone, between D and F, the first and the third degrees. It is called the relative minor of F major because each requires the use of one flat, B flat, in order to obtain the succession of tones and semitones required to make a complete diatonic scale.

4. The abbreviation of the Italian preposition da or dal; meaning by, for, from or of.

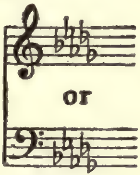
D double flat
D lowered two semitones by a double flat; same tone as C.

D double sharp
D raised two semitones by a double sharp; the same tone as E.

D dur (dā door) Ger.
The key of D major.

D flat
The note D lowered a semitone.

D flat major
The major key whose signature is five flats.



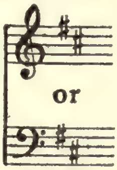
D flat major

D in alt (D ĭn ält) It.
The first D above the treble staff.

D in altissimo (D ĭn äl-tĭs′-sĭ-mō) It.
The D in the second octave above the treble staff.

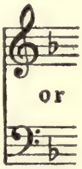
D major
The major key whose signature is two sharps. See also D.

D major chord
The common or fundamental chord of the key D major, composed of D, F sharp and A.



D major

D minor
The minor key whose signature consists of one flat, relative to the key of F major. See also D.



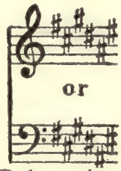
D minor

D minor chord
The common or fundamental chord of the key of D minor, composed of D, F, and A. It will be noticed that the second note is a half step below that in the D major chord, and that this difference constitutes the distinction between any major common chord and the common chord in the minor key having the same keynote.

D moll (dā môl) Ger.
The key of D minor.

D sharp
The note D raised a semitone.

D sharp minor
The minor key whose signature is six sharps; relative to F sharp major.



D sharp minor

da (dä) It. prep.
For; from; by; in the style of: as da capo, from the beginning; sonata da chiesa, sonata for the church.

da ballo (dä bäl′-lō) It.
In the style of the dance.

da camera (dä kä′-mĕ-rä) It.
For the chamber: suited to performance in a room or small hall, rather than in a large concert hall.

da capo (dä kä′-pō) It.
1. From the beginning; a term placed at the end of a composition or movement, signifying that it is to be repeated from the first measure. The words al fine or al segno are generally understood with it, the repetition usually extending to the word Fine or a double bar, or to some sign. The separate measures marked for repetition by dotted bars are usually played only once after da capo.
2. As an exclamation it is equivalent to encore, calling for the repetition of the number just given. Abbr. d. c.

da capo al segno (dä kä′-pō äl sān′-yō) It.
Repeat from the beginning to sign :S: or 𝄋 Sometimes used with the same meaning as dal segno, repeat from the sign.

da capo e poi la coda (dä kä′-pō ā pō′-ē lä kō′-dä) It.
From the beginning and then the coda. This direction is placed before the coda, an additional passage at the close of a piece, and indicates that the repetition is to be made before the coda is played.

da capo senza replica (dä kä′-pō sĕn′-tsä rā′-plē-kä) It.

da capo senza ripetizione (dä kä′-pō sĕn′-tsä rē-pā-tē-tsĭ-ō′-nĕ)
From the beginning, without repetitions, i. e., repeat a composition but give the repeated parts only once. Abbr. d. c. s. r.

da capo sign
A sign placed before a bar to indicate a repetition of the music from that point.

da cappella (dä käp-pĕl′-lä) It.
For the chapel: in the solemn style suitable to church music.

da scherzo (dä skĕr′-tsō) It.
In the style of a scherzo; sportive, lively, in manner.

da teatro (dä tā-ä′-trō) It.
For the theatre.

dabbuda (däb-boo′-dä) It. n.
A psaltery; a kind of harp.

d'accord (d'äk-kôr) Fr.

d'accordo (d'äk-kôr′-dō) It.
In tune; in harmony.

Dach (däkh) Ger. n.
Literally, roof: the upper part of the body of a stringed instrument, constituting its sounding-board; the belly of a violin.

Dachschweller (däkh′-schvĕl-lĕr) Ger. n.

Swell-box; that part of an organ in which the pipes connected with the swell manual are enclosed. See also organ.

dactyl (dăk′-tĭl) Eng. n. from Grk.

A metrical foot consisting of three syllables or notes, the first long or accented, followed by two short or unaccented thus: — ◡ ◡. The term comes from a Greek word meaning finger and is so called because of its resemblance to a finger, having one long and two short members. A dactyl in music, strictly speaking, is composed of a note followed by two of half its value. For instance, a quarter followed by two eighth notes. Dactylic hexameter, six dactyls to a line, was the heroic verse of the Greeks and Romans, that in which Homer's Iliad and Virgil's Æneid were written. Longfellow imitates heroic verse in Evangeline.

Dactylic dimeter, two dactyls to a line, is appropriate to mourning.

dactylion (dăk-tĭl′-ĭ-ŏn) Eng. n. from Grk.

A mechanical device invented by Henri Herz, designed to strengthen the fingers and render them independent for piano playing. The apparatus consisted of ten rings, each attached to a steel spring, hanging above the keyboard. See also chiroplast.

daddy-mammy

A name for the roll on the side-drum, used in the United States.

dagl'

dagli (däl′-yē) It. mas. plu.

For the, from the, by the. Combination of the preposition da and the article gli. Contracted to dagl' before i'.

dai (dä′-ē) It. mas. plu.

For the, from the, by the.

daina (dä-ē′-nä) Lithuanian n. sing.

dainos (dä-ē′-nŏs) Lithuanian n. plu.

A sort of folk-song in Lithuania; usually a love-song, but sometimes having friendship for its subject.

daire (dä-ē′-rā) It. n.

A tambourine.

dal (däl) Hun. n.

A song. Abbr. d.

dal segno (däl sān′-yō) It.

From the sign; a term indicating a repetition from the sign 𝄋 or 𝄋 Dal segno al segno — from the sign to the sign — directs a repetition of the music written between the two signs. Abbr. dal. s., d. s.

dal segno alla fine (däl sān′-yō äl′-lä fē′-nĕ) It.

From the sign to the word Fine.

dal teatro däl tā-ä′-trō) It.

For the theatre; theatrical music.

dall' It.

Contraction of dalla, dalle and dallo.

dalla (dä′-lä) It. fem. sing.

dalle (däl′-lĕ) It. fem. plu.

dallo (däl′-lō) It. mas. sing.

For the, from the, by the.

damenisation

A method used by Graun, the Nineteenth Century singer and composer, in vocal exercises, which substituted the syllables da, me, ni, po, tu, la, be, for the notes of the scale.

damper

1. A cushion of layers of felt, numbers of which constitute an important part of the action of a piano. Each damper when at rest is in contact with the strings; when raised by depressing the corresponding key or the damper pedal, it permits the strings to vibrate freely, and when the key or pedal is released, it springs back into contact with the strings, checking their sound. Above a certain note in the treble register of the keyboard, the vibrations cease so quickly that no dampers are needed or used.

2. A mute for a brass instrument.

damper pedal

The right-hand pedal of the piano, often, but misleadingly, called the "loud" pedal. Its proper use is not merely to increase the sound but by means of raising the dampers from the strings, to permit the free vibration of those already sounding. The added sonority of tone is only one of the effects produced by the use of this pedal; it is employed in sustaining harmonies or a single tone and in connecting the successive tones of a melody.

dämpfer (dĕmp′-fĕr) Ger. v.

To deaden the sound of an instrument.

Dämpfer (dĕmp′-fĕr) Ger. n.

A damper, or mute; a piece of mechanism used to muffle the tone of an instrument, such as the violin, piano or horn.

Dämpfung (dĕmp′-foongh) Ger. n.

Damping, muffling; hence, the entire set of dampers, or the damping mechanism, in the action of a piano.

dance, Patagonian

See Patagonian dance.

dance rhythms

Since prehistoric times the intimate relation existing between gesture and music has led to the expression of dance rhythms in music, which owes its definiteness of figure and phrase to dancing. The first rhythmic music was that played as an accompaniment for dancing and consisted in the beating of a drum or similar instrument. Dancing was used as an illustration for songs sung or recited. From their connection with dancing popular songs thus obtained a definite rhythm and in turn influenced more serious compositions. This is illustrated by reference to the works of some of the early composers such as Peri, Gagliano, and Lully. The traces of dance rhythms are unmistakable in opera, oratorio, sonata and symphony, and in the modern orchestral symphony there is always at least one dance movement. Probably the waltz has had more influence than any other dance over modern composers. Some of the most important dance movements are: Bolero, Bourree, Chaconne, Cracoviak, Csardas, Fandango, Gavotte, Mazurka, Minuet, Musette, Polka, Polonaise, Saltarello, Sarabande, Tarantella and Waltz. For more detail, see under separate heads.

dance of Japan, rice

See rice dance of Japan.

dance of Madagascar, rice

See rice dance of Madagascar.

dance, ritual

See ritual dances.

dances

Airs composed for dancing.

dancing

Dancing is the moving of the body or feet to the rhythm of music. It is the expression of some emotion or dramatic feeling in gesture, and corresponds to the spontaneous expression of strong emotion in song or exclamation. It belongs to all ages and all nations, and is a primitive instinct of man.

Just as in the early stages of modern civilized races dancing was a practise, so today it is a custom of the insular tribes of the South Sea, of the forest Indians of Brazil, of the natives of Australia and central Africa, and of the Zulus. Ferocious war dances were held among the North American Indians, by which means they were roused to the heights of physical excitement and activity and carried to victory. Into the dances of savages the element of magic always enters. Thus certain tribes of Indians dance when the food supply is low; in central Africa the rain-doctor, in time of draught, performs a mystic dance to bring down rain; and the women of the Gold Coast, wishing to aid their husbands, dance war dances during the time of battle.

In every ancient religion dancing was one of the chief acts of worship. Among the Egyptians, who believed dancing the invention of the god Thoth, religious choruses danced and sang on their way to the temples; Greek processions, moving with measured tread, offered hymns of praise to Apollo, leader of the muses, one of whom, Terpsichore, was patroness of the dance; the early Romans honored their gods with songs and dances; the Jew danced in praise of Jehovah; David danced before the ark of God, and later the dancing of Salome cost the head of John the Baptist. Christmas and Easter were celebrated by dancing accompanied by song.

In Spain and in some of the neighboring islands religious dances during Holy Week still continue.

The choral dances of the Christians fell into discredit and were condemned by St. Augustine and other Fathers of the Church who thought promiscuous dancing resulted in great sin. They especially disapproved of the fandango, but when the Sacred College saw it danced, they were so charmed that they gave it their approval.

There is always a close relation between the excellence of a nation's dancing and the excellence of its music and poetry; no country shows this better than Spain, where the national fondness for dancing exercises considerable influence over their music. The song of the Spaniards is full of feeling and expresses deep passion; their love songs and choruses have never been excelled.

In France the rise of chivalry gave a new stimulus to dancing. Catherine de Medici, who had shown the charm of dancing to the Italians, introduced several lively dances of Italy into France, where she made them a special feature of her festivities; she organized allegorical ballets, which had foreshadowed the opera in Italy, and which were the foundation of the opera in France; she raised the character of masquerades by associating them with the art of music and dancing. Louis XIV. founded, in 1661, a Royal Academy of Dancing, and during his reign dancing reached its height in France.

Throughout Europe the people still maintain their national dances, which are characteristic of the races and the classes to which they belong. Examples of these are the Scotch Highland-fling, the Irish jig, and the sailor's hornpipe.

Danklied (dänk′-lēt) Ger. n.
A song of thanksgiving.

danse de matelot (däñs dŭ măt-lō) Fr.
Literally, sailor's dance: a hornpipe.

danseries (däñs-rē) Fr. n.
Tunes used for dancing.

danseur (däñ-sŭr′) Fr. n.
A male dancer.

danseuse (däñ-sŭz′) Fr. n.
A female dancer.

danzare (dän-tsär′-ĕ) It. v.
To dance.

danzatore (dän-tsä-tō′-rĕ) It. n.
A male dancer.

danzatrice (dän-tsä-trē′-chĕ) It. n.
A female dancer.

danzetta (dän-tsĕt′-tä) It. n.
A short or little dance.

dar la voce (där lä vō′-chĕ) It.
Literally, to give the voice: to strike or sound the keynote.

darabooka (dä-rä-boo-kä) n.
daraboukkeh (dä-rä-boo′-kĕ) n.
darabukkeh
A small drum used by the people of various eastern nations. The shell is bottle shaped and is usually made of pottery or wood. The instrument is held in the lap with the broad end projecting and is beaten with the fingers.

dargerson (där′-gŭr-sŏn) Eng. n. from Scotch.
A very old English dance which was popular in the reign of Henry VII. In this dance the dancers formed a long line, all the youths at one end and all the maidens at the other. When the dance began the youth nearest the girls turned to the girl at his side and danced with her, then moved on down the line, dancing with each girl in turn, while the other youths followed him, dancing each time with a new partner. Thus each youth danced with each maid and then returned to his original place, dancing his way back again with change of partners at each turn.

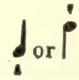
Darmsaite (därm′-zī-tĕ) Ger. n.
A string made of catgut.

Darsteller (där′-shtĕl-lĕr) Ger. n.
A performer; a player or actor.

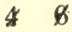
Darstellung (där′-shtĕl-loongk) Ger. n.
A performance; an exhibition.

das erhöhete Sprachver mögen (däs ĕr - hā′ - ĕ - tĕ spräkh-fār-mā′-gĕn) Ger.
Exalted declamation: a term used by Wagner in reference to the declamatory style in singing, which was brought to a higher point of perfection in his operas than it had ever reached before.

dash

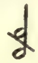


1. A short vertical stroke placed above a note or chord to indicate that it is to be played staccato. A less marked staccato is indicated by a dot instead of a dash.



2. In thorough-bass, an oblique stroke through a figure showing that the interval is to be raised a semitone.

3. A vertical line drawn through the sign of common time indicating two half notes to a bar in about the same tempo as two quarter notes to a bar ordinarily.



4. In music written for the harpsichord an oblique line passing between two notes indicating an embellishment called the coulé. See also coulé.

Dasiannotierung (dä′ - zĭ - än - nō - tē′-roongk) Ger. n.
Dacian notation; a system which originated about the Ninth Century, A.D., and was ascribed to Hucbald. Its main point was the use of various forms of the letter F for a number of tones in the old church modes.

dasselbe (däs-zĕl′-bĕ) Ger. adj.
The same; the very same.

Dauer (dow′-ĕr) Ger. n.
Length of notes; continuance or duration of sound.

Daumenaufsatz (dow′-mĕn-owf′-zäts) Ger. n.
Thumb position; a term used in cello playing.

Daumenklapper (dow′-mĕn-kläp′-pĕr) Ger. n.
Thumb-clapper; a castanet.

daybreak song
An aubade, or morning song; a song used to awaken from sleep; in contradistinction to serenade or evening song.

de chant monotone (dŭ shäñ môn-ō-tōn) Fr.

In a monotonous chant: in the manner of a chant with a number of words recited to one tone, as in the Episcopal Church service.

de plus en plus vite (dŭ-plü-zän plü vēt′) Fr.

More and more rapidly.

De profundis (dē prō-fun′-dĭs) Lat.

The name of one of the seven penitential psalms set to music for use in church services.

dead accent

In violin playing, an accent caused by a forcible attack of the bow, which then presses the strings with dead weight.

dead march

A funeral march; a dirge.

debander (dŭ-bäñ-dā′) Fr. v.

To unbind, to loosen: a term used to indicate the unbracing of a drum.

debile (dā′-bĭ-lĕ) It. adj.

debole (dā′-bō-lĕ) It. adj.

Faint, weak, feeble.

debut (dā-bü′) Fr. n.

A first public appearance as singer, player or composer.

debutant (dā-bü-täñ′) Fr. n. mas.

A player or singer making the first appearance.

debutante (dā-bü-täñt′) Fr. n. fem.

A player or singer making the first public appearance.

debuter (dā-bü-tā′) Fr. v.

To play first; to make one's first appearance.

decad

A term used in mathematical acoustics to express a certain unit or group of tones; the decad being composed of ten notes. It was used first by Ellis in his appendices to his translation of Helmholtz's Sensations of Tone.

decamerone (dĕ-kă-mĕ-rō′-nĕ) It. n.

Literally, a period of ten days; a collection of ten pieces of music.

decani (dē-kā′-nī) Eng. adj. from Lat.

Genitive, possessive, form of the word decanus, a dean: of the dean: a term used in cathedral music, where the singers are divided into two bands, one on the south side of the choir, where the dean sits, and one on the north side, where the cantor sits. The parts of the music marked decani indicate that they are to be sung by those on the corresponding side. Abbr. dec.

dacanto (dē-kăn′-tō) Lat. v.

To chant, to sing.

decem (dā′-tsĕm) Ger. n.

An organ-stop pitched ten degrees higher than the normal, or eight foot tone. This stop is sometimes called a tenth, or, the double tierce, from being an octave plus a third above the normal pitch.

deceptive

Misleading: a term used in harmony.

deceptive cadence

Also called an interrupted, irregular, avoided, or surprise cadence. The deceptive cadence is one which closes with a chord different from one that the musical ear would naturally expect to follow the chord preceding it.

deceptive modulation

A modulation in which there is an unexpected turn in the harmony, some chord being used that would seem unusual.

dechant (dā-shäñ′) Fr. n.

The same as discant.

décidé (dā-sē-dā′) Fr. part. and adj.

Decided, firm, with resolution.

Décidément (dā-sē-dā-mäñ) Fr. adv.

Decidedly, resolutely.

decima (dĕs′-ĭ-mä) Eng. n. from Lat.

1. A tenth; the interval of a tenth.

2. An organ-stop pitched ten degrees higher than the normal, or eight foot tone. This stop is sometimes called a tenth, or the double tierce, from being an octave plus a third above the normal pitch.

decima acuta (dĕs′-ĭ-mä-ä-kū′-tä) Lat. n.

1. An interval of a tenth higher: an interval of ten degrees higher than the keynote.

2. An organ stop. An organ stop pitched an octave and two degrees higher than those of eight foot pitch: that is, those tuned to C on the second line below the bass clef. See also decem.

decima gravis (dĕs′-ĭ-mä-grā′-vĭs) Lat.

A tenth below; ten degrees lower than the keynote.

decima non plena de tonis (dĕs′-ĭ-mä nŏn plē′-nä dē tō′-nĭs) Lat.

Among the tones, not a full tenth: a minor tenth; an interval of an octave plus a minor third, that is nine and a half degrees.

decima plena de tonis (dĕs′-ĭ-mä plē′-nä dē tō′-nĭs) Lat.

Among the tones, whole tenth: a major tenth; an interval of an octave plus a major third, that is, ten degrees or whole tones.

decima quarta (dĕs′-ĭ-mä kwôr′-tä) Lat.

Literally, tenth fourth: a tenth added to a fourth; the interval of a fourteenth.

decima quinta (dĕs′-ĭ-mä kwĭn′-tä) Lat.

Literally, tenth fifth: a tenth added to a fifth; the interval of a fifteenth.

decima tertia (dĕs′-ĭ-mä tŭr′-shä) Lat.

Tenth third: the interval of a thirteenth.

decime (dā-sēm′) Fr. n.

An interval of a tenth, an octave plus a third, that is ten steps.

decimole

A group of ten equivalent notes played in the time of eight notes of the same value, or four notes of double time value, and connected by a slur over or under which is placed the figure 10.

decisif (dā-sē-sēf′) Fr. adj.

Decisive, firm, positive.

decisione (dā-chĭ-zĭ-ō′-nĕ) It. n.

Decision, resolution.

decisivement (dā-sē-sēf-mäñ) Fr. adv.

Decisively, positively, firmly.

Decke (dĕk′-ĕ) Ger. n.

Literally, cover: sounding-board; upper part of the sounding-box in stringed instruments; also, the cover or top of a pipe of an organ-stop; belonging to the class known as stopped or covered.

declamando (dā-klä-män′-dō) It. part. and adj.

In a declamatory style.

declamation

declamazione (dā-klä-mä-tsĭ-ō′-nĕ) It. n.

This term is applied in several ways; in its broadest sense, to the effective and accurate rendering of words set to music, with especial regard to the concurrence of musical and poetical accent, to enunciation and to expression. In the last named particular, declamation, in the sense of declamatory music, is distinguished from singing in general by the predominance of the dramatic element over the lyric; and in any case implies greater importance in the words than in the accompanying music. Recitative, albeit, confined to certain passages in opera or oratorio, is a form of declamation while the latter in its most distinctive sense is used throughout entire compositions of lesser scope, such as melodramas and ballads for declamation. In these the words are written for the speaking voice accompanied by piano, or more rarely, by orchestra.

declaver (dā-klă-vā′) Fr. v.

To change the key; to go out of the key.

décomposé (dā-kôñ-pō-zā′) Fr. part. and adj.

Literally, decomposed; unconnected; incongruous.

décompter (dā-kôñ-tā′) Fr. v.

To use the portamento, said especially of singing.

decoration (dā-kō-răs-yôñ′) Fr. n.

A term used to denote the musical signature.

decorative notes

Notes forming an embellishment: appoggiaturas, grace notes.

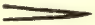
découplez (dā-koo-plā′) Fr. v.

To throw off a coupler, to uncouple; term used in organ music.

décousu (dā-koo-sü′) Fr. adj.

Disconnected, lacking coherence.

decrescendo (dā-krĕ-shĕn′-dō) It. part.

Gradually increasing in volume of tone. Indicated by the sign  Abbr. dec., decrese.

decrescendo sin al pianissimo (dā-krĕ-shĕn′-dō sēn äl pĭ-ä-nĭs′-sĭ-mō) It.

Gradually diminishing to very soft.

decuplet

A group of ten equivalent notes played in the time of eight notes of the same value, or four notes of double time value, and connected by a slur over or under which is placed the figure 10.

dedicato (dā-dĭ-kä′-tō) It. adj.

dédié (dād-yā′) Fr. part. and adj.

Dedicated.

deductio (dē-dŭk′-shĭ-ō) Lat. n.

1. The ascending series of notes in the hexachord, or six note scale system ascribed to Guido D'Arezzo, and called after his name, the Aretinian system.

2. A term used to signify the resolution or change from an inharmonious, dissonant, chord to the following harmonious or consonant one.

deficiendo (dā-fē-chĕn′-dō) It. part. and adj.

Dying away.

degl'

degli (dāl′-yē) It. mas. plu.

Of the, in the, from the. Combination of the preposition de and the article gli. Contracted to **degl'** before **i.**

degré (dŭ-grā) Fr. n.

degree

One of the eight tones constituting a major or minor scale, used ordinarily with reference to the position of a given tone in a given scale.

2. One of the lines or spaces of the staff.

3. An interval between two notes as indicated by their position on the staff.

degree, conjunct

A degree which comprises two adjacent notes, i. e., two notes, one of which is on a line of the staff, the other on the space below or above, or vice versa. The adjunct degree forms the interval of a second, or a degree which comprises two notes in juxtaposition on the staff, forming the interval of a second.

degree, disjunct

A degree which comprises two notes separated on the staff by a third of any larger interval.

degree, half

A half tone; a semitone.

degrees in music

Universities in America, Great Britain and Ireland confer two degrees in music, the higher being Doctor of Music, and the lower, Bachelor of Music; the latter usually preceding the former, although Doctor of Music is frequently conferred as an honorary degree. In England these degrees are obtained by examination, and a third degree, Master of Music, between the two mentioned, is now conferred by the University of Cambridge, tracing its origin to the act of some Spanish universities in the Thirteenth Century. In Germany the degree of Doctor of Music is, in rare cases, conferred as honorary on eminent musicians, but the degree more frequently conferred, in such cases as those of Mendelssohn and Schumann, was that of Doctor of Philosophy. This degree has also been obtained by examination from various German universities, but as considerable learning in other scientific branches and in literature, as well as musical theory, is required to pass such a test, it is bestowed infrequently enough to be a real honor to those who receive it.

Dehnung (dā'-noongk) Ger. n.

Extension; prolongation; expansion.

dehnungsstrich (dā'-noongs-strĭkh) Ger. n.

A term in vocal music, applied to a continuous line or row of dots following a word or syllable, which is to be sung to all the notes in the corresponding vocal part of the music parallel to such line or row.

deimalea (dē-ī-mā'-lē-ä) Grk.

A Greek dance, danced in a circle.

délassement (dā-läs-mäñ') Fr. n.

Literally, relaxation, recreation: a musical composition or performance of light and pleasing character.

deliberato (dā-lē-bĕ-rä'-tō) It. adj.

Deliberate.

delicatamente (dā-lĭ-kä-tä-mĕn'-tĕ) It. adv.

Delicately. Abbr. delic.

delicatezza (dā-lĭ-kä-tĕt'-tsä) It. n.

Delicacy: used to indicate this quality in execution or performance.

delicatissimo (dā-lĭ-ka-tĭs'-sĭm-mō) It. adv.

Most delicate.

delicato (dā-lĭ-kä'-tō) It. adj.

Delicate.

délié (dāl-yā) Fr. adj.

Literally, loose, untied: small, slender; cunning, light, easy; also indicating a style of touch somewhat detached.

delirio (dĕ-lē'-rĭ-ō) It. n.

Madness, frenzy; con delirio, wildly, excitedly, frantically.

delivery

Manner or style of singing; with especial reference to articulation and tone production, but also with regard to expression and general personal presence.

deliziosamente (dā-lē-tsĭ-ō-sä-mĕn'-tĕ) It. adv.

Sweetly, deliciously.

delizioso (dā-lē-tsĭ-ō'-sō) It. adj.

Sweet, delicious.

dell' (dĕll) It.

Contraction of della, delle, dello.

delyn (dā-lŭn) Welsh n.

Welsh harp.

demanché (dā-mäñ-shā') Fr. part. and adj.

In cello playing, shifted; in piano playing, with crossed hands.

demanchement (dā-mäñsh-mäñ') Fr. n.

Shifting: in cello playing, the act of taking the thumb from the neck of the instrument; in piano playing, crossing the hands.

démancher (dā-mäñ-shā') Fr. v.

To change the position of the hand: to shift in playing the violin or other stringed instruments; in piano-playing, to cross the hands.

demande (dŭ-mänd') Fr. n.
Literally, question, request, demand: in musical theory, the leading subject of a fugue, sometimes called the question or proposition.

demi-baton (dŭ-mē-bă-tôñ) Fr. n.
A rest of two measures, indicated by a short vertical bar placed between and terminated by two lines of the staff.

demi-cadence (dŭ-mē-kā-däñs') Fr. n.
A half cadence; a cadence ceasing with the chord of the dominant.

demi-croche (dŭ-mē-krôsh') Fr. n.
A half crotchet: a semi-quaver or sixteenth note.

demi-ditonus (dĕm'-ī-dĭt'-ō-nŭs) Lat. n.
A minor or small third.

demi-jeu (dŭ-mē-zhŭ') Fr. n.
Half power; equivalent to mezzo forte. A term used chiefly in music for harmonium or organ, directing the use of half the power of the instrument.

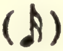
demi-legato
See mezzo legato.

demi-legato touch
See mezzo legato.

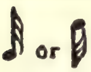
demi-mesure (dŭ-mē-mŭ-zür') Fr. n.
Half measure: a rest of the duration of a minim or half note.

demi-pause (dŭ-mē-pōz') Fr. n.
Same as demi-mesure.

demi-quart de soupir (dŭ-mē-kär dŭ soo-pēr') Fr.
Literally, half of a fourth of a crotchet rest: a rest equivalent to a thirty-second note.

demi-quaver
A half quaver; a sixteenth note. ()

demisemiquaver



A thirty-second note,

demi-soupir (dŭ - mē - soo-pēr') Fr. n.
Literally, a half sigh; a crotchet rest; a rest equivalent to a quarter note.

demi-staccato (dŭ-mē stăk-kă'-tō) Fr. n.
Half staccato: a light staccato.

demi-temps (dŭ-mā-täñ) Fr. n.
A half beat.

demi-ton (dŭ-mē-tôñ') Fr. n.
A half tone: a semitone.

demitone
A semitone. (Rare).

demoiselle (dĕm-wä-zĕl') Fr. n.
A tracker; part of the mechanism of the organ. See also tracker.

dénoument (dā-noo-mäñ') Fr. n.
The conclusion of the plot of a drama: the catastrophe, said of a tragedy.

dependent
Demanding resolution. A chord or harmony is called dependent when it is discordant, unpleasant to the ear, and must be changed into a harmonious chord before it is capable of imparting a sense of musical completeness to the ear of the hearer.

depressio (dā-prās'-sĭ-ō) It. n.
Lowering: used of the downward movement of the hand in beating time.

depression
The lowering of a tone, as by a flat or double flat.

derbouka (dĕr-boo'-kä) Arab. n.
A kind of Arabian drum. It is usually made of some earthern ware and consists of a long hollow tube, over one end of which is stretched a piece of skin; the performer beats upon this with the fingers of both hands. See also darabooka, darabukkeh and tarabouk.

dergleichen (dār-glīkh'-ĕn) Ger. adj.
Such, such as, of a similar kind, of the same kind.

derivative
The root of a chord, that is, the note upon which the chord is built. The root notes of a chord in its natural position are the first, fourth and fifth notes of the scale called the tonic, subdominant and dominant, respectively.

derivative chord
A chord derived from a fundamental chord by inversion; i. e., a chord consisting of the same tones as its original, but in a different order.

dérivé (dā-rē-vā') Fr. part., adj. or n.
1. (adj.). Derived, derivative, inverted.
2. (n.). An inversion.

deriner fois (dĕrn-yā fwä') Fr.
The last time.

dernière (dĕrn-yăr') Fr. adj.
Last.

dervishes, Mohammedan
See Mohammedan dervishes.

Des (dās) Ger. n.
D flat.

Des dur (dās-door) Ger. n.
The key of D flat major.

Des moll (dās môl) Ger. n.
The key of D flat minor.

Désaccordé (dā-zăk-kôr-dā') Fr. part. and adj.
Out of tune: untuned.

Desaccorder (dā-zăk-kôr-dā') Fr. v.

To put out of tune: to untune.

descant Eng. n. from Lat.

See discant.

descend

To pass from one tone to another of lower pitch.

descendant (dŭ-säñ-däñ') Fr. part. and adj.

Descending.

descendere (dā-shĕn'-dĕ-rĕ) It. v.

descendre (dŭ-säñdr') Fr. v.

To descend.

descendre d'un ton (dŭ-säñdr-d'üñ-tôñ') Fr.

To descend one tone: to sing one note lower.

descent

The act of passing from higher to lower pitch.

deschant (dŭ-shäñ') Fr. n.

Equivalent to discant.

Desdes (dās'-dās) Ger. n.

D double flat.

Deses (dā'-sĕs) Ger. n.

D double flat.

desiderio (dā-sē-dā'-rĭ-ō) It. n.

Longing, desire, passion: con desiderio, with an expression of longing.

desinvolturato (dā-sēn-vōl-too-rä'-tō) It.

désinvolture, avec (ăv-ĕk dā-sēn-vōl-tür') Fr. n.

With ease and grace of manner, or bearing.

desk

1. The sloping attachment suspended above the keyboard of a piano for the purpose of holding the music.

2. Key-desk of an organ, the console; the manuals, pedals, stops and mechanical accessories considered as a whole, separate from the pipes and bellows, and, in modern organs, frequently placed at a considerable distance from them, especially when electric action is employed.

desperazione (dĕs-pĕ-rä-tsĭ-ō'-nĕ) It. n.

Despair; desperation.

Dessauer Marsch (dĕs'-sow-ĕr märsh) Ger.

A celebrated instrumental march, one of Germany's national march songs.

dessin (dŭs-săñ) Fr. n.

Design, sketch, plan: the design or structure of a composition; also an arrangement.

dessus (dŭs-sü') Fr. n.

Literally, over, uppermost: the soprano or treble part.

desterita (dās-tā-rē'-tā) It. n.

Dexterity.

desto (dās'-tō) It. adj.

Lively, brisk.

destra (dās'-trä) It. adj.

Right. Abbr. d., dest.

destra colla (kōl'-lä dās'-trä) It.

With the right hand.

destra mano (dās'-trä mä'-nō) It.

The right hand: it signifies the use of the right hand in playing a certain passage and is found chiefly in piano music. Abbr. d.m.

détaché (dā-tă-shā') Fr. part. and adj.

Detached: a term in violin playing indicating the use of the bow in alternate up and down movements, producing an effect midway between legato and staccato.

détaché, grand (grāñ dā-tă-shā') Fr.

The use of the bow in playing each note with a whole stroke.

determinato (dā - tĕr - mĭ - nä' - tō) It. part. and adj.

Resolute, determined.

determinazione (dā-tĕr-mĭ-nä-tsĭ-ō'-nĕ) It. n.

Determination.

detonation (dā-tŭ-ăs'-yôñ) Fr. n.

Singing or playing off the pitch; especially, flatting. It is more common among vocalists than instrumentalists and is due to laxity of attention, or to a defective musical ear.

detonieren (dā-tō-nē'-rĕn) Ger. v.

détonner (dā-tŭn-nā') Fr. v.

To sing or play out of tune; used especially of the gradual lowering of pitch which is apt to occur in ordinary choral singing without accompaniment.

detto (dĕt'-tō) It. adj.

Said; named; the same; the aforesaid.

deuterus (doo'-tŭr-ŭs) Grk.

A Greek word meaning second. In naming the medieval modes or scales, the second authentic note was called authentus deuterus, the second plagal, plagius deuterus, an authentic mode being one which began on the keynote and extended an octave above it, while a plagal mode began four tones below the keynote of the authentic mode on which it was based.

deutlich (doit'- lĭkh) Ger. adj.

Distinct, clear.

deutsche flöte (doitsch'-ĕ flā'-tĕ) Ger.

The German flute, otherwise known as the transverse or cross flute, which is the one commonly used in modern orchestras.

deutsche Tabulatur (doitsh′-ĕ tăb-oo-lä-toor′) Ger.
German organ tablature. An old system of notation for instruments with keyboards, using letters or figures to represent notes.

deutsche Tänze (doitsh′-ĕ tĕn′-tsĕ) Ger.
German dances: the slow waltzes in vogue some years ago.

deutscher Bass (doitsh′-ĕr bäs) Ger.
German bass. An obsolete instrument of the viol family, with five or six strings, in size between the violoncello and the modern double-bass.

deux fois (dŭ fwä) Fr.
Two times; twice.

deux temps (dŭ-tän̄) Fr.
Literally, two-time. The two-step, a quick dance written in six-eight time, three steps being taken to the measure, in which it resembles the waltz, although the rhythm is different. The accent is the same as in the waltz and is the only difficult part of the dance. The deux temps is sometimes called the ignoramus waltz because of its name "two-time," when the dance is three-time, and because of the simplicity of the movements.

deuxième fois (dŭz-yĕm fwä) Fr.
The second time.

deuxieme position (dŭz-yăm pō-zēs-yôn̄′) Fr.
The second position of the hand in playing the violin and other related instruments; also called the half shift.

development
In a composition of well defined form, such as the sonata, symphony or fugue, the term development is used in two closely related senses: as a general name for the movement which follows the statement of the first and second themes, and which is based upon them; and also as the working out of these themes by varying the rhythm, the harmony, or the melody, by expansion, contraction and modulation, within certain limits.

devoto (dā-vō′-tō) It. adj.
Literally, devout, devoted, pious.

devozione (dā-vō-tsĭ-ō′-nĕ) It. n.
Devotion: con devozione, with devotion, with devotional feeling.

dextra (dĕks′-trä) Eng. adj. from Lat.
Right: the right hand.

dextrae tibiae (dĕks′-trē tĭb′-ĭ-ē) Lat.
A term used by the Romans to indicate flutes or pipes held in the right hand. A flute-player held one of the tibiae impares, or flutes of equal length, in each hand; the one for the right was usually shorter, and supposedly of higher pitch than the one for the left, known as tibia sinistra.

dextre (dĕxtr) Fr. adj. and n.
Right: the right hand.

Dezime (dā-tsē′-mĕ) Ger. n.
The interval of a tenth.

di (dē) It. prep.
By; for; with; from; to.

di chiaro (dē kē-ä′-rō) It.
With clearness: clearly; distinctly.

di colto (de kōl′-tō) It.
At once: suddenly, instantaneously.

di gala (dē gä′-lä) It.
Cheerfully; merrily.

di grado (dē grä -dō) It.
By steps; by degrees.

di grado ascendente (dē grä′-dō ä-shĕn-dĕn′-tĕ) It.
Ascending step by step.

di grado descendente (dē grä′dō dä-shĕn-dĕn′-tĕ) It.
Descending step by step.

di leggiero (dē lĕd-jā′-rō) It.
Lightly; easily.

di molto (dē mōl′-tō) It.
Very much; extremely.

di nuovo (dē noo-ō′-vō) It.
Anew; again.

di peso (dē-pā-sō) It.
At once; immediately.

di posta (dē pōs′-tä) It.
Literally, by post, or stage: at once.

di quieto (dē kwē-ā′-tō) It.
Quietly.

di salto (dē säl′-tō) It.
Literally, by a leap: said of music progressing by skips, in contradistinction to di grado, progressing gradually.

di soppiano (dē sōp-pē-ä′-nō) It.
Softly; in an undertone.

di sopra (dē sō′-prä) It.
Over; above.

di testa (dē tĕs′-tä) It.
From the head; of the head: a term used in vocal music.

dia (dī′-ä) Grk. prep.
Through; throughout.

diaconica (dī′-ä-kŏn′-ĭ-kä) Grk. n. plu.
Litany: a form of responsive prayer in the Oriental or Greek Church corresponding to the litany of the Western churches, Roman Catholic and Anglican. It is the deacon's litany recited at the beginning of the liturgy in the Greek Church; the deacon sings the petition and the choir or congregation responds, as, Deacon: "In peace let us pray of the Lord." Choir

or people: "Kyrie eleison: Lord, have mercy." Other forms are synapte, ectene and irenica.

diaconicon (dĭ'-ă-kŏn'-ĭ-kŏn) Grk. n.

A room, usually on the south side of the Sanctuary in the Greek Church, used for the altar vessels, vestments, etc., and corresponding to the vestry of Western churches.

diadrom (dĭ'-ä-drŏm) Grk. n.

Tremulance or variation of chords: a fluttering effect produced by the rapid reiteration of a tone or sound.

diagonal bellows

An old variety of organ bellows, with the top hinged at one side, forming, when open, an acute angle with the bottom. As one bellows never supplied enough wind, at least two were required for every organ, some large instruments, notably the St. Sulpice organ in Paris, having as many as fourteen. In the modern organ, the slanting form has been replaced by the horizontal bellows.

diagonal stroke

A heavy oblique stroke, with one dot above the lower end and another below the upper end, placed across the middle or latter part of a measure. It is an abbreviation signifying the repetition of either the preceding measure, or the previous group of notes in the same measure.

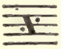


diagramma (dī-ä-grăm'-mä) Grk. n.

A diagram.

1. The old Greek scale of fifteen tones; also the division of same into tetrachords, with their nomenclature. The tetrachord was the unit of analysis in ancient Greek music, just as the octave is in modern. It was a diatonic series of four tones, that is, a series confined to the tones of one key with no sharps, flats, or naturals belonging to another key. There were three varieties of tetrachords, differing from each other in the position of the semitone. These were: the Dorian, which had the semitone at the bottom, the Phrygian in the middle and the Lydian at the top. The Dorian was the standard. Greek scales were made by adding tetrachords together. The Greek system of tones when completed included two octaves extending upward from a tone almost equal to the modern second A below middle C. The tones of this system were included among five tetrachords, called: extreme, disjunct, conjunct, middle and lower.

2. In early music, the staff and the signature.

3. A score or part of same.

dialogo (dē-ä-lō'-gō) It. n.

dialogue (dē-ă-lōg') Fr. n.

A dialogue: a musical composition in which two voices, two instruments, two choruses or two groups of instruments are sounding, at times in response to each other and at other times together, as in a duet or duo; terms more commonly used for the dialogue for two single voices or instruments.

diamond-shaped notes.

Special notes, used in music for stringed instruments, showing where a string should be struck in order to produce a tone an octave or more higher than its ordinary pitch.

diana (dē-ä'-nä) It. n.

diane (dē-ăn') Fr. n.

The reveille, or morning signal of drum-beats, played to rouse the soldiers from sleep.

diapase (dī-ä-pā'-sē) Grk. n.

Diapason.

diapason (dī-ä-pā'-zŏn) Eng. n. from Grk.

1. The entire octave.

2. The English name for a class of organ stops, called by other European nations principal. They are fundamental stops of the organ, that is, the foundation, the stops which give it the tone distinguishing it from all other instruments. The lowest tone of fundamental stops is two octaves below middle C.

3. A rule or scale used by makers of wind instruments, such as flutes and organ pipes, to gauge their size.

4. The compass of a voice or instrument, that is, the total range or number of notes which a voice or instrument is capable of producing.

5. Fixed or absolute pitch; normal diapason, a recognized standard of pitch known as international pitch, adopted by the Vienna Congress in 1877, in which a', A on the second space of the treble clef has four hundred and thirty-five double vibrations per second. In this connection the term is applied to the tuning fork. Abbr. diap.

diapason, bis (bĭs) Lat.

Twice through an octave; double octave.

diapason, open

Those foundation stops of the organ producing the typical organ tone. They are composed of metal pipes open at the top. Their tone is full and rich and the lower extreme of their compass is usually the second C below middle C, unless they are connected with the pedals, when they are an octave lower. When there are two or more diapason stops connected with one keyboard the pipes differ in diameter and a variation in the power of their sound is thus created.

diapason, stopped

Those foundation stops of the organ producing the typical organ tone and composed of pipes which are closed at the top and are usually of wood, although the treble pipes are sometimes of metal. These two characteristics cause them to produce a less brilliant tone which has been designated as soft and flute-like. The fact that the pipes are covered at the top does not lower the pitch, but the pipes are shorter and the second C below the middle C remains the lowest tone unless the stops are connected with the pedals, when they are pitched an octave lower.

diapente (dī-ä-pĕn'-tē) Eng. from Lat.

The interval of a perfect fifth; that is, three and a half steps.

diapente col ditono (dī-ä-pĕn'-tē) Eng. from Lat.; (kŏl dē tō'-nō) It.

An interval of a perfect fifth plus a third; a major seventh which consists of eleven half steps.

diapente col semiditono (dī-ä-pĕn'-tē) Eng. from Lat.; (kŏl sā-mē-dē-tō'-nō) It.

The interval of a perfect fifth with a minor third; a minor seventh or interval of ten half steps.

diapente cum semitono (dī-ä-pĕn'-tē kŭm sĕm-ĭ-tō'-nō) Lat.

The interval of a fifth plus a half tone: a minor sixth; an interval of eight half steps or four whole steps in the scale.

diapente cum tono (dī-ä-pĕn'-tē kŭm tō'-nō) Lat.

The interval of a fifth or three and a half tones, plus a whole tone; the same as a major sixth.

diapentisare (dī-ä-pĕn-tĭ-sä'-rē) Lat.

1. To discant, or modulate, at the interval of a fifth, or three and a half tones; also, in French usage, to discant at the intervals of a second, or interval of two whole tones; sixth, or interval of nine half steps, and seventh, or interval of eleven half steps.

2. To proceed by fifths in tuning a piano.

3. To build up progressions of fifths.

diaphone (dī'-ä-fōn) from Grk.

The name of an organ stop invented a few years ago by Hope-Jones. Below the sound board, under the foot of each pipe is a box through which the wind must pass before entering the pipe. In the box is fitted a small bellows connected with the pallet covering the opening of the pipe by a spring holding the pallet open. When the wind is directed against the pipe the bellows is filled and distended, forcing the pallet shut. However, the air is immediately exhausted and the bellows close allowing the air to enter the pipe. This action is rapidly repeated, producing an undulating or tremulous tone which is effective in loud passages.

diaphonia (dī-ä-fō'-nĭ'-nĭ-ä) Grk. n.

The Greek term for dissonance; the opposite of symphonia, symphony or consonance. The Anglicized and more common form of the word is diaphony, which see.

diaphonics (dī-ä-fŏn'-ĭks) Eng. n. from Grk.

The science of the refraction of sound.

diaphony (dī-ăf'-ō-nĭ) Eng. n. from Grk.

The Anglicized form of the Greek word diaphonia, dissonance, the opposite of symphonia, consonance. From being applied to discordant sounds, the term came to include the earliest attempts at two-part counterpoint, also called organum, which was a crude form of music for two voices, consisting of tones in parallel motion, the lower part usually written four or five tones below the upper, progressions now considered violations of the rules of harmony. Later the word was applied to discant in its early stages, that is, one of the first forms of counterpoint, adding one or two parts to a melody usually by improvision. Some writers consider the Latin word discantus merely an equivalent for the Greek diaphonia.

diaplasion (dī-ä-plā'-shŭn) Eng. n. from Lat.

A large piano with two keyboards placed opposite each other; a vis-a-vis.

diaschisma (dī-ä-skĭz'-mä) Eng. n. from Grk.

1. In ancient Greek music, a minute interval whose size is variously given.

2. In modern music an interval which exists only in theory. It is very small and is considered as representing the difference between two tones whose relation to each other is as 2048 is to 2025.

diastema (dī-ä-stē′-mä) Eng. n. from Grk.

A space; an interval.

diastolics (dī-ä-stŏl′-ĭks) Eng. adj. from Grk.

Pertaining to a correct separation of words so as to express the meaning clearly. In a musical sense, phrasing. Equivalent to diastolik (Ger.). See also phrasing.

diatessaron (dī-ä-tĕs′-ä-rŏn) Eng. n. from Lat.

The interval of a fourth.

diatonic

In modern music, diatonic music is that which is restricted to combinations and successions of those notes which uccur in the key indicated by the signature, this being applicable to all forms of the modern minor scales as well as the major. The whole tone predominates in our diatonic scales, whereas the chromatic scale is made up entirely of semitones. The Greeks recognized three kinds of music in this respect: diatonic, chromatic and enharmonic. The word is applied in various other ways. A diatonic chord or interval is one formed by tones in the same standard scale; a diatonic modulation is one by which a key is changed to another closely related to it. Equivalent to diatonico (It.); diatonique (Fr.); diatonisch (Ger.).

diatonic chord

A chord formed by tones in the same standard scale.

diatonic flute

A flute which is capable of producing the tones of only one scale, whose keynote is the lowest tone which the instrument is capable of sounding.

diatonic harmony

Harmony which employs the tones of one scale only, introducing no tones foreign to it.

diatonic melody

A melody in which no tones are used except those that belong to the key in which it is written.

diatonic scale

A series of tones extending from a keynote to its octave and forming a major or minor scale. This includes both forms of the latter scale, known as harmonic and melodic. In the harmonic scale the half tones fall between the second and third and seventh and eighth notes, both ascending and descending. In the melodic the half tones fall between the second and third and seventh and eighth notes ascending, and descending between the sixth and fifth and third and second.

diatoniquement (dē - ä - tôñ-nēk-mäñ′) Fr. adv.

Diatonically.

diaulion (dī-aw′-lĭ-ŏn) Grk. n.

From aulos, a flute: an interlude between parts of a choral song, consisting of an air played on the flute.

diaulos (dī-aw′-lŏs) Eng. n. from Grk.

Literally, double channel: a musical instrument of ancient Greece which consisted of two single flutes joined at the mouthpiece so that they could be played as one.

diazeutic (dī-ä-zū′-tĭk) Eng. adj. from Grk.

Diazeutic tone, the dividing tone, or diazeuxis, lying between two tetrachords or scale divisions of four tones each, but belonging to neither. See also diazeuxis.

diazeuxis (dī-ä-zook′-sĭs) Eng. n. from Grk.

In old Greek music the separation by a tone of two tetrachords, groups of four tones; hence, the tone separating them. The opposite of synaphe, which is the overlapping.

The character and name of each tetrachord depended upon two things, the form of the tetrachord and the position of the diazeutic tone. Each of the three primitive Greek modes consists of two tetrachords, alike in name and form, which are separated or disjoined by the diazeuxis. Each of the two modes which were later added to the primitive modes and called the attendant modes is composed of two similar tetrachords united by one common tone and preceded or followed by the diazeuxis.

dibattitojo (dē-bät-tĭ-tō′-yō) It. n.

A lute; a cither (cithern, cittern). Compare zither.

dibrach (dī′-brăk) Eng. n. from Grk.

A metrical foot consisting of two short syllables or notes, thus ◡ ◡. Also called pyrrhic.

dichord (dī′-kôrd) Eng. n. from Grk.

A two-stringed instrument, or one with two strings to each note. See also bichord.

dichoree (dī-kō′-rē) Eng. n. from Grk.

dichorus (dī-kō′-rŭs) Lat. n.

A metrical foot composed of five

syllables or notes, the first and third of which are long, the second and fourth short, thus, — ⏑ — ⏑. It is the equivalent of two chorees or trochees and is also called ditrochee or ditrochaeus.

dichten (dĭkh′-tĕn) Ger. v.

To compose verse: used, apparently, of such musical invention as that of the old minstrels or minnesingers.

dictation

dictée musicale (dēk-tā mü-zē-kăl′) Fr.

Musical dictation: the act of singing or playing certain notes to be written by the hearer. This is a part of the modern methods of ear-training.

Die Wacht am Rhein (dē väkht äm rīn) Ger.

The Watch on the Rhine: one of Germany's most popular national songs. The words were written in 1840 by Max Schneckenburger and have been set to music by various composers, the present form being by Carl Wilhelm of Schmalkalden. It attained wide-spread popularity on the breaking out of the Franco-Prussian War and exerted a great influence over the soldiers. Emperor William gave Wilhelm a pension of $750 a year.

diecetto (dē-ā-chĕt′-tō) It. n.

A piece of music written for ten instruments.

dies irae (dī′-ēz ī′-rē) Lat.

Literally, Day of Wrath: a great production of the Thirteenth Century attributed to Thomas of Celano. It is the sequence or hymn following the Gradual in requiems, or masses for the dead, and constitutes the second movement. On account of the various emotions revealed in the poem it has been the subject of numerous musical compositions by many eminent composers.

diesare (dē-ā-ză′-rĕ) It. v.

Equivalent to dieser (Fr.).

dièsée, note (nôt dē-ĕ-zā′) Fr.

Literally, a note raised half a tone: a note marked with a sharp.

diéser (dē-ā-zā′) Fr. v.

To sharp; to raise a tone from lower to higher pitch.

diesis (dī′-ĕ-sĭs) Eng. n. from Grk.

In ancient Greek music the name of a semitone, or limma, according to Pythagoras; also the name of a quarter-tone, used by Aristotle as the unit among musical intervals. In modern acoustics it is applied to the interval representing the difference between a major semitone and minor semitone, or between the octave and three perfect thirds, which constitute its equivalent in practical music. It is also used in France to designate the sharp, diese.

diesis chromatica (dī′-ĕ-sĭs krō-măt′-ĭ-kä) Grk.

The third part of a tone.

diesis enharmonica (dī′-ĕ-sĭs ĕn-här-mŏn′-ĭ-kä) Grk.

A quarter tone; any fraction of a tone less than a half tone; for instance, the interval representing the difference between C sharp and D flat on the violin. This is called an enharmonic interval because on instruments like the piano any part of a tone smaller than a half tone is ignored, and C sharp and D flat are represented on the keyboard by the same key or note.

diesis magna (măg′-nä dī′-ĕ-sĭs) Lat.

A half tone; a semitone.

diezeugmenon (dī-ĕ-zoog′-mĕ-nŏn) Eng. n. from Grk.

Disjoined tetrachord: a term in old Greek music applied to tetrachords in the same scale, separated from each other by a degree; the same as disjunct tetrachord.

diff (dēff) Turk. n.

An instrument similar to the tambourine.

difference tones

1. A tone produced by the simultaneous sounding of two independent tones whose vibrations are nearly the same in number, the number of vibrations in the new tone being equal to the difference of the respective numbers of vibrations.

2. A resultant or secondary tone whose vibrations are numerically equal to the difference between the respective numbers of vibrations of two primary or independent tones sounded at the same time.

differentiale (dĭf-ĕ-rĕn-shĭ-ā′-lē) Lat. n.

Differenzen (dĭf-fĕr-ĕn′-tsĕn) Ger. n.

A term given in the Gregorian Psalm singing of the Middle Ages to the different possible cadences of Saeculorum Amen, or the closing words of the Gloria Patri, which is generally added to the singing of the psalms in the Roman Catholic Church.

digital
From the Latin digitus, finger.
1. **(n.)** A key for the finger, and key on the piano or organ keyboard; as distinguished from a pedal or key for the foot.
2. (adj.) Relating to or for, the fingers; as digital exercises, finger exercises.

digital exercises
Digital exercises: literally, finger exercises, or those designated to develope the independent power of each separate finger.

digitorium (dĭj-ĭ-tō′-rĭ-ŭm) Eng. n. from Lat.
A small dumb keyboard instrument having five keys attached to metal springs for the mechanical exercise of the fingers.

dignata, nota (nō′-tä dĭg-nā′-tä) Lat.
A note marked with a sign.

dignita (dēn-yĭ-tä′) It. n.

dignitate (dēn-yĭ-tä′-tĕ) It. n.
Dignity, grandeur.

digressing
Literally, deviating: an intentional lapse from one key into another, followed by a return to the first key.

digressione (dē-grĕs-sĭ-ō′-nĕ) It. n.
A digression: an episode in a musical composition.

diiambus (dī-ī-ăm′-bŭs) Lat. n.
A metrical foot composed of four syllables or notes, the second and fourth of which are long, the first and third short, thus, ⏑ — ⏑ —. It is composed of two iambic feet.

dilettante (dē-lĕt-tän′-tĕ) It. n.
An amateur; a dabbler in some art, such as music. The term dilettante often implies a more superficial attitude than is meant by the word amateur.

dilettosamente (dē-lĕt-tō-sä-mĕn′-tĕ) It. adv.
Delightfully, agreeably.

dilicatamente (dē-lĭ-kä-tä-mĕn′-tĕ) It. adv.
Delicately, gently. Obsolete form of delicato.

dilicato (dē-lĭ-kä′-tō) It. adj.
Delicate; soft. Obsolete form of delicato.

diligenza (dē-lĭ-jĕn′-tsä) It. n.
Diligence: con diligenza, diligently, with diligence.

diludium (dī-lū′-dĭ-ŭm) Lat. n.
An instrumental strain or passage connecting two other parts, especially in chords. The equivalent of intermezzo and interlude.

diluendo (dē-loo-ĕn′-dō) It. part. and adj.
From the Italian verb, diluire, to dilute: gradually weakening in sound; dying away.

dimeter
A measure divisible into two feet; a period made up of two feet. A line of poetry, containing two metrical feet.

diminished
Made smaller; contracted: the term is used primarily of intervals which are a semitone smaller than the corresponding major or perfect intervals, and also of the chords built up of such intervals. It is also used in the form of imitation called diminished imitation, or diminution, in which the duration of time the notes are held is shortened.

diminished chords
A diminished chord is one smaller than a major or a minor chord of the same denomination. A chord which has an interval lessened by a half tone between its highest and lowest notes.

diminished fifth
An imperfect fifth; a fifth smaller by a semitone than a perfect fifth; an interval of three whole tones; a perfect fifth diminished by sharp, flat or natural.

diminished fourth
An interval composed of a whole tone and two half tones: a fourth smaller by a semitone than a perfect fourth.

diminished imitation
In counterpoint, the repetition of a subject or theme in notes corresponding melodically to the first statement, but shorter in relative time-value; diminution. Notes so lessened were usually shortened to half the length of the original theme.

diminished intervals
Intervals a half tone less than the corresponding major or minor intervals; major or minor intervals lessened a half tone by sharp, flat or natural.

diminished octave
An interval smaller by a semitone than a perfect octave.

diminished seventh
An interval smaller by a semitone than a minor seventh; that is, an interval of nine half steps.

diminished sixth
An interval smaller by a semitone than a minor sixth, an interval of

seven half steps; a minor sixth lessened a half tone by sharp, flat or natural.

diminished third
An interval a semitone less than a minor third; an interval of two half steps; a minor third lessened a half tone by sharp, flat or natural.

diminished triad
A three-tone chord containing an interval of a minor third plus an interval of an imperfect or diminished fifth, or interval of two whole and two half tones.

diminué (dē-mē-nü-ā′) Fr. part. and adj.
Diminished.

diminuendo (dē-mē-noo-ĕn′-dō) It. part. and adj.
Diminishing gradually in power of tone. Abbr. dim.

diminuendo molto (dē-mē-noo-ĕn′-dō mōl′-tō) It.
Greatly diminishing in power: the term signifies a somewhat more rapid change from loud to soft than diminuendo alone.

diminution (dē-mē-nüs-yôñ′) Fr. n.
See diminished imitation.

din-din
A name applied to cymbals used by the Hindus. It probably attempts to imitate the sound made by the instruments.

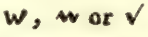
d' inganno (d' ēn-gän′-nō) It.
Literally, a deceit, a blunder, an oversight; musically, an unexpected close or ending.

dioxia (dī-ŏk′-sĭ-ä) Eng. n. from Grk.
The interval of a fifth; the fifth tone.

dip
The key-fall; the extent to which a key, either of the piano or organ keyboard, or of the organ pedals, responds to pressure.

diphonium (dī-fō′-nĭ-ŭm) Lat. n.
A duet for voices.

diple (dī′-plē) Eng. n. from Grk.
This was a Greek dance of very gay measure, the dancers singing to very lively music. Time-keepers, whose business it was to beat the time and to direct the rhythm of the music, added to the musical accompaniment by clinking shells together, much as the Spaniards use castanets, and by beating the ground with the soles of their sandals. These sandals were of wood or iron and the thickness of the soles differed according to the effects which the time-keeper was to produce.

direct
1. The sign placed at the end of a staff to indicate the pitch of the next 

note. It is also used in German music as a mark of continuation, like etc. in ordinary language.
2. (v.) To conduct.

direct intervals
Intervals computed upward from the fundamental tone.

direct motion
Parallel motion: the melodic progression of two voice parts is direct, when both follow the same direction, up or down. Same as similar motion.

direct turn
A musical embellishment played or sung as four notes; the principal note, which is sounded twice, being the only one written, while the sign of the turn, placed above this note, or at one side, indicates the higher and lower auxiliary notes. A chromatic sign over or under this sign affects the higher or lower auxiliary note respectively.

directeur (dē-rĕk-tŭr′) Fr. n.

direttore (dē-rĕt-tō′-rĕ) It. n.
A director; a conductor of a chorus, orchestra, or other musical organization.

dirge
A piece of vocal or instrumental music composed for performance at funerals or memorial occasions.

diritto (dē-rĭt′-tō) It. adj.
Direct, straight: progressing by direct motion.

dirizzatore (dē-rĭt-tsä-tō′-rĕ) It. n.
A director.

Dis (dēs) Ger. n.
The note D sharp.

Dis dis (dēs dēs) Ger.
D double sharp.

Dis dur (dēs door) Ger.
The key of D sharp major; not in use.

Dis moll (dēs môl) Ger.
The key of D sharp minor.

disaccentato (dēz-ät-chĕn-tä′-tō) It. adj.
Unaccented.

disallowance
An irregular chord progression; one contrary to the rules of harmony, such as consecutive fifths.

disallowed octaves
In part-music consecutive octaves are forbidden by the laws of harmony, except in cases where they are used to emphasize a melodic phrase;

when not used for some special effect they weaken the harmony in general.

disarmonchissimo (dēz-är-mo′-nĭ-kĭs′-sĭ-mō) It. adj.
Excessively discordant.

disarmonico (dēz-är-mō′-nĭ-kō) It. adj.
Discordant; inharmonious.

discant n. and v.
Literally, singing apart, singing in two.

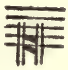
1. The form of polyphony, or music of two or more independently treated parts used in the Twelfth Century, in which two melodies were sung simultaneously, one ascending and the other descending. At first there were only two separate parts; later, more were added and finally any number of parts were improvised around a given melody and discant was evolved. In combination with the still earlier form of harmony known as organum or diaphony, it developed into counterpoint. In organum the different parts progressed in parallel motion, that is, all ascended or all descended.

2. The highest part in a composition for several voices (Fr. dessus, soprona); the soprano; or treble; hence, also, the highest part of an instrumental composition; the highest of an allied group of instruments, as the violin among stringed instruments; and the highest register of an instrument.

3. In connection with the last named use of the word, the term has been applied in Germany to the class of organ stops which extend through only the treble half of the keyboard.

Discant, as a verb, to make a discant, to sing or play two parts simultaneously, one of which goes up while the other goes down.

discant clef
The soprano clef, the C clef placed on the first line of the staff; now obsolete.



Discantist (dĭs-känt-tēst′) Ger. n.
A soprano singer.

Discantsaite (dĭs-känt′-zī′-tĕ) Ger. n.
A treble string.

Discantschlüssel (dĭs-känt′-shlüs′-sĕl) Ger. n.
Soprano clef; the C clef, placed upon the first line which was consequently called C; a form practically obsolete. Same as discant clef.

discantus (dĭs-kăn′-tŭs) Lat. n.
Discant.

discendere (dē-shān′-dĕ-rĕ) It. v.
To descend; to pass from higher to lower pitch.

disciolto (dĕ-shôl′-tō) It. adj.
Skilful, dextrous.

discord
A combination of tones that is in itself disagreeable to the ear. It is also used in speaking of what is more properly termed a dissonant chord, i. e., one which requires another chord to follow it in order to satisfy the ear.

discord, prepared
A discord for which the ear is prepared by a chord preceding it: a combination of sounds unendurable to the musical sense, but for which one is prepared by a preceding harmonious combination of sounds which contains the same note which is inharmonious in the following chord.

discordantemente (dĭs - kôr - dän - tĕ-mĕn′-tĕ) It. adv.
Discordantly.
Discord.

discords of irregular transition
Passing notes introduced between two other notes in the accented part of a measure. They are not necessary to the harmony but serve to soften the passage.

discords of regular transition
Notes introduced in the weak part of a measure, between two other notes, for the purpose of softening or melodizing a passage. Such passing notes are not essential to the harmony.

discords of suspension
A discord of suspension is one produced by one of the notes of a chord being held over, while another chord foreign to the suspended note is played or sung.

discords of syncopation
A discord of syncopation is one produced by the movement of one part of a piece of music; for example, the treble, in syncopated, irregularly accented time, while another moves smoothly in the regular rhythm. In this way a note in the treble may give place to another note, forming a discord with a note in the bass which is retained during both, or a part of both, treble notes, and vice versa.

discreto (dĭs-krā′-tō) It. adj.
Discreet; discreetly.

discrezione (dĭs-krā-tsĭ-ō′-nĕ) It. n.
Discretion: con discrezione, with judicious deference to the purpose of

the composer or the leading performer of a piece.

dizdiapason (dĭs-dī-ä-pā′-zŏn) Eng. n. from Grk.
A double octave; the interval of a fifteenth.

disemic proceleusmatic (dī-sē′-mĭk prŏs-ĕ-lūs-măt′-ĭk) Eng. from Grk.
A metrical foot composed of two short syllables or notes, thus ◡ ◡. It is usually called pyrrhic, and is half of a proceleusmatic, ◡ ◡ ◡ ◡.

Disharmonie (dēs-här-mō-nē′) Ger. n.
Lack or harmony; discordance.

disharmonisch (dēs-här-mō′-nĭsh) Ger. adj.
Inharmonious; discordant.

disinvolto (dēs-ĭn-vōl′-tō) It. adj.
Free, unhampered, easy.

disinvoltura (dēs-ĭn-vōl-too′-rä) It. n.
Grace, ease, freedom; con disinvoltura, gracefully, naturally.

Disis (dēs-ēs) Ger. n.
D double sharp. Same as dis-dis.

disjunct
Disjoined; separated.

disjunct succession
A succession of sounds progressing by skips, the interval between any two of the notes being greater than a second.

disjunct tetrachords
Disjoined; separated. Disjunct tetrachords, in ancient Greek music, were those in which the highest sound of the lower tetrachord, group of four tones, was a degree below the lowest sound of the upper tetrachord, in contradistinction to conjunct, or overlapping tetrachords.

Diskant (dēs-känt) Ger. n.
Equivalent to discant.

Diskantgeige (dēs-känt-gī′-gĕ) Ger. n.
The violin; the treble or soprano of the group of stringed instruments; an obsolete term.

Diskantist (dēs-känt-ēst′) Ger. n.
A soprano singer: same as discantist.

Diskantregister (dēs′-känt-rā-gĭs′-tĕr) Ger. n.
A term in organ music, designating a stop with treble pipes only, sounding when played from the upper half of the keyboard. Such stops are also called Halbe-Stimmen (Ger.), or half stops.

Diskantsaite (dēs′-känt-zī′-tĕ) Ger. n.
Treble string.

Diskantsänger (dēs′-känt-zĕng′-ĕr) Ger. n.
A treble or soprano singer.

Diskantschlüssel (dēs′-känt-shlĭs′-sĕl) Ger. n.
Same as discantschlüssel.

Diskantstimme (dēs′-känt-shtĭm′-mĕ) Ger. n.
Same as Diskantregister.

disparte (dēs-pär′-tĕ) It. adv.
Apart, aside, separately.

disperato (dēs-pĕ-rä′-tō) It. adj.
Desperate, despairing.

disperazione (dĭs-pĕ-rä-tsĭ-ō′-nĕ) It. n
Desperation, hopelessness: con disperazione, despairingly, in a manner expressive of despair.

dispersed harmony
Extended or scattered harmony: dispersed or extended harmony is that in which the notes composing a chord are so far apart that the upper three parts, treble, alto and tenor, exceed an octave in compass; and between any two of the parts of a chord in dispersed harmony there is space for the insertion of some one of the notes belonging to that chord.

dispersed position
Said of chords when the notes comprising them are far apart and extend beyond an octave. Also called open position.

dispondeè (dī-spŏn′-dē) Eng. n. from Grk.
A metrical foot composed of four long syllables or notes thus: — — — —. It is the equivalent of two spondees.

disposition
The arrangement of the notes of a chord with respect to the intervals separating them; of the various parts of a score, of an orchestra, or of a chorus; and of the stops, couplers, normals, and other parts of the mechanism of an organ. In the last case, the term is applied rather to the estimate of the cost of the instrument than to the enumeration of its parts with regard to their effectiveness, the latter being termed more properly the specification.

dissonance
1. In acoustics, a combination of tones whose respective groups of vibrations will not blend, but produce an alternate increase and decrease in the power of the sound, which effect is called beats; this is the primary cause of the disquieting sensation produced in the ear by such a combination.

2. A discord; the two terms are often used interchangeably. See also discord.

3. An inharmonious combination of sounds which produce the effect of unrest and which must be resolved into a chord having an agreeable and complete or final effect. Equivalent to dissonanz (Ger.), dissonanza (It.).

dissonant
Disagreeing, discordant. A dissonant note in a chord is the one that produces the effect of disagreement. A chord may be concordant or agreeable to the ear in all its parts but one; that one is the dissonant note.

dissonant chords
Dissonances: chords requiring resolution. See also dissonance.

dissonant sixths
When the sixth is diminished or augmented by a half tone its highest and lowest notes sounded together are inharmonious or dissonant: therefore diminished or augmented sixths are called dissonant sixths.

Dissonanz (dĭs-sō-nänts′) Ger. n.
A discord; an inharmonious combination of sounds. See also dissonance.

dissonanza (dĭs-sō-nän′-tsä) It. n.
A discord, an inharmonious combination of sounds. See also dissonance.

dissonare (dĭs-sō-nä′-rĕ) It. v.
dissoner (dēs-sō-nā′) Fr. v.
dissoniren (dĭs-sō-nē′-rĕn) Ger. v.
To sound discordantly; to be out of tune.

distance
A term used, rarely, instead of interval.

distanza (dēs-tän′-tsä) It. n.
Same as distance.

distinctio (dĭs-tĭngk′-shĭ-ō) Lat. n.
Literally, in rhetoric and grammar a separation, or division; a mark of separation; a stop or point, hence a pause; a break; a term used in the Gregorian chants to indicate the divisions between phrases, allowing the singer to take breath.

distinctio tonorum (dĭs-tĭngk′-shĭ-ō tō-nō′-rŭm) Lat.
Same as distinctio.

distintamente (dĭs-tēn-tä-mĕn′-tĕ) It. adv.
Distinctly, clearly.

distinto (dĭs-tēn′-tō) It. adj.
Clear, distinct.

distonare (dēs-tō-nä′-rĕ) It. v.
distoniren (dĭs-tō-nē′-rĕn) Ger. v.
To play or sing out of tune.

dital
From the Italian, dito, finger. A key for the finger, which, when pressed, sharpens the pitch of the string which it controls; used on the guitar and the lute.

dital harp
A chromatic instrument akin to the lute and shaped like a guitar, having from twelve to eighteen strings, each furnished with a dital.

diteggiatura (dē-tĕd-jä-too′-rä) It. n.
Fingering.

dithyramb (dĭth′-ĭ-rămb)
1. In ancient Greek music a hymn in honor of Bacchus, god of wine, of a rhapsodical character, ranging from enthusiasm to wildness, and extremely irregular in form, having no two stanzas alike.

2. A Greek dance in honor of their god Bacchus. A degenerate dance little better than a drunken revel. No dithyramb was considered a success unless the dancers generally, and the leader especially, had drunken freely of wine; in fact it was considered very poor taste to be sober during the dance. Through the efforts of the poet Arion much of the shamelessness of this dance was discarded, and it became a respectable dance, performed by a chorus of about fifty well-trained dancers, dancing in orderly figures around the blazing altar of Bacchus.

dito grosso (dē′-tō-grōs′-sō) It.
Literally, great finger: the thumb.

dition (dē-tôñ′) Fr. n.
ditone (dī′-tōn) Eng. n.
ditono (dē-tō′-nō) It. n.
ditonus (dī-tō′-nŭs) Lat. n.
Of two parts, or tones. A discordant interval, used in ancient Greek music, and known as the Pythagorean major third. It contains two major tones, greater whole tones, thus being larger than the usual major third of a major and minor tone.

ditrochaeus (dī-trō-kē′-ŭs) Lat. n.
ditrochee (dī-trō′-kē) Eng. n. from Grk.
A metrical foot composed of four syllables or notes, the first and third of which are long, the second and fourth short, thus — ◡ — ◡. It is the equivalent of two trochees or chorees and is also called dichoree or dichorus.

diverbia (dī-vĕr′-bĭ-ä) Lat. n.
diverbio (dē-vār′-bē-ō) It. n.
Words apart. Dialogue in two parts. A musical dialogue, introduced as an episode into the drama of ancient times.

divertimento (dē-vĕr-tē-mĕn′-tō) It. n.

1. A musical diversion; a series of songs or dances inserted in operas and plays.

2. In fugue, an episode.

Equivalent to divertissement.

divertissement (dē-vĕr′-tēs-mäñ) Fr.

1. A musical diversion; a series of songs or dances inserted in operas and plays.

2. In fugue, an episode.

Equivalent to divertimento.

divide

To run a division; to execute a division, or elaborate series of notes, which, in vocal music, were intended to be sung to one syllable. See also division.

divided accompaniment

Accompaniment in which the intervals are taken by both hands. A simple instance of this is seen in certain church hymns where the tenor and bass are too far apart for the left hand to play both parts; the tenor part is therefore played by the right hand.

divided stops

A divided stop is one in which the treble and bass are brought into use by two separate drawstops. For the sake of economy, the bass portion of some divided stops is used with another treble stop of limited compass.

divisi (dē-vē′-zē) It. adj.

A term used in orchestral scores, where parts for two different instruments are written on the same stave, indicating the separate performance of such passages. Where the instruments are expected to play in unison again, the score is marked, a due, meaning for two. Abbr. div.

divisio modi (dĭ-vĭzh′-ĭ-ō mō′-dī) Lat.

A point used as a sign of separation, equivalent to the modern bar; now obsolete.

division

1. The separation of an octave into intervals.

2. In Seventeenth and Eighteenth Century music, a rapid vocal or instrumental passage, considered as a dividing of slow notes into fast ones. The term was applied to a variation, but more especially to such coloratura effects as are frequently found in Handel's oratorios; florid passages to be sung in one breath to a single syllable.

3. (Fr.) A double bar.

division du temps (dē-vēz-yôñ dü täñ) Fr.

1. Division of time strokes or beats.

2. A time table; a list of the several notes in music showing their relative lengths or durations.

division mark

The slur with its attendant figure used in designating the triplet, or other groups of notes, to be played in the time of a group of different number in the regular rhythm of the composition; such as three in the time of two, or five in the time of four.

division-viol

1. A violin having frets upon the fingerboard.

2. The viol da gamba.

Dixie

A song written as a "walk around" by Dan Emmett, an Ohioan, and first sung at Dan Bryant's minstrel show on Broadway, N. Y., a year or two before the Civil War. It was sung by both armies during the war, but particularly by the Confederates, and was regarded by them as their national song.

dixième (dēz-yăm′) Fr. n.

The interval of a tenth, that is, an interval of an octave plus a third; an octave plus two whole tones.

do (dō) It. n.

The Italian name for the first of the syllables used in naming the tones of the scale. In the Aretinian system ut was used instead of do, and this is still the name applied in France. The change from ut to do dates from the Seventeenth Century. In the fixed do system, do always stands for C. In the movable do system it is the first tone of any major scale. It is spelled doh in the Tonic Sol-fa system.

do bemolle (dō bā-môl′-lĕ) It.

The note C flat.

do bemolle maggiore (dō bā-môl′-lĕ mäd-jōr′-ĕ)

The key of C flat major.

do diesis (dō dē-ā′-sĭs) It.

The note C sharp.

do diesis maggiore (dō dē-ā′-sĭs mäd-jō′-rĕ) It.

The key of C sharp major.

do diesis minore (dō dē-ā′-sĭs mē-nō′-rĕ) It.

The key of C sharp minor.

do maggiore (dō mäd-jō′-rĕ) It.

The key of C major.

do minore (dō-mē-nō'-rĕ) It.
The key of C minor.

do naturale (dō nä-too-rä'-lĕ) It.
C natural.

do-re-mi
The first three of the syllables used in vocalizing the scale according to various systems growing out of the Aretinian method, ascribed to Guido D'Arezzo, (otherwise Aretinus). They are derived from certain syllables beginning the ascending phrases of a Latin hymn to St. John, much sung by the monks of the Tenth Century, which ran as follows: "**Ut** queant, laxis, **Re**sonare fibris, **Mi**ra gestorum **Fa**muli tuorum **Sol**ve polluti **La**bii reatum." The syllable do, being easier to sing, later took the place of ut, and with the completion of the modern scale, the syllable si was added to the six of the original hexachord of D'Arezzo's time. These syllables have been used in a number of countries as the names of the tones of the scale of C; but in general have been used to represent the respective degrees of the scale in any key, and hold their place for use in vocal exercises and elementary study of music, especially in public schools.

Docke (dôk-ĕ) Ger. n.
Part of the hammer-like device which strikes the string in the action of a harpsichord or piano; a jack.

Doctor of Music
The higher of the two musical degrees conferred by various universities, usually an honorary one. The lower degree is Bachelor of Music. In England, Doctor of Music may be attained by passing an examination. Abbr. Mus. Doc., Mus. D.

dodechachordon (dō-dĕk-ä-kôr'-dŏn) Grk. n.
1. A kind of guitar having twelve strings.
2. An authoritative work on the twelve modes of medieval church music, by Glareanus, a theorist of the Sixteenth Century.

dodecupla di crome (dō-dĕ-koo'-plä dē krō'-mĕ) It.
Twelve-eight time.

dodecupla di semicrome (dō-dĕ-koo'-plä dĕ sĕ-mĭ-krō'-mĕ) It.
Twelve-sixteen time.

dodecuplet (dō-dĕk'-ŭ-plĕt) Eng. n. from Grk.
A group of twelve equal notes; especially, such a group played in the time of eight in the regular rhythm.

doglia (dōl'-yä) It. n.
Sorrow, grief, sadness.

Doh
The Do of the Tonic Sol-fa system.

doi (dō'-ē) It. adj.
Two. Same as due.

doigte (dwä-tā') Fr. adj.
Fingered; marked by figures or signs to indicate the fingering of a composition.

doigté fourchu (dwä-tā foor-shü') Fr.
Cross fingering; a term used in the playing of various wind instruments, such as the flute, oboe and others.

doigter (dwä-tā') Fr.
To finger in playing an instrument.

doigts fixés (dwä-fēk-sā') Fr.
Fixed fingers.

dolcan
An organ stop of soft, sweet tone and of medium pitch, the lowest tone being two octaves below middle C. The name is used interchangeably with dulciana, although the latter is often composed of pipes, fitted with reeds for producing the sounds. The dolcan does not necessarily have reeds, but may be composed of flute pipes narrow at the mouth, and wider at the top. This peculiar shape gives the tone a reedy quality.

dolce (dōl'-chĕ) It. adj.
1. adj. Sweet, soft.
2. An organ stop of soft tone whose lowest tone is the C below middle C and which sounds as written or played, that is when this stop is on and middle C key is struck middle C sounds. Abbr. dol.

dolce con gusto (dōl'-chĕ kōn-goos'-tō) It.
Sweetly; with taste.

dolce e cantabile (dōl'-chĕ ā kän-tä'-bĭ-lĕ) It.
Sweetly and softly; in a singing style.

dolce e lusingando (dōl'-chĕ ā loo-sēn-gän'-dō) It.
Sweetly, and in an alluring, coaxing style.

dolce e piacevolmente expressivo (dōl'-chĕ ā pē-ä'-chĕ-vōl-mĕn'-tĕ ĕs-prĕs-sē'-vō) It.
Sweetly; with pleasing expression.

dolce ma marcato (dōl'-chĕ mä mär-kä'-tō) It.
Soft, delicate, but with emphasis.

dolce maniera (dōl'-chĕ mä-nē-ā'-rā) It.
An agreeable, expressive style.

dolcemente (dōl-chĕ-mĕn'-tĕ) It. adv.
Sweetly, softly.

dolcezza (dōl-chĕt′-tsä) It. n.
Sweetness; softness; con dolcezza, softly, sweetly, gently.

Dolcian (dôl′-tsĭ-än) Ger. n.

dolciana (dōl-chĭ-ä′-nä) It. n.
1. An instrument of the fagotto or bassoon type, having a milder tone than the ordinary bassoon in use in the Sixteenth and Seventeenth Centuries.
2. An organ reed stop of eight or ten foot pitch, that is so tuned as to produce as its lowest tone one, two or three octaves below middle C. The same as dulciana.

dolciato (dōl-chä′-tō) It. adj.
Softened; made milder.

dolcimello (dōl-chĭ-mĕl′-lō) It. n.
The dulcimer: a stringed instrument found in various forms among most of the ancient nations; consisting primarily of a wooden frame and a sounding-box over which strings were stretched and played by striking with hammers or mallets.

dolcino (dōl-chē′-no) It. n.
1. An instrument of the fagotto or bassoon type in use during the Sixteenth and Seventeenth Centuries, with a milder tone than the ordinary bassoon.
2. An organ reed stop of eight or sixteen foot pitch.

dolcissimo (dōl-chĭs′-sĭ-mō) It. adj.
Exceedingly sweet and soft. Abbr. dolcis.

dolemment (dô-lĕm-mäñ′) Fr. adv.
Dolefully, plaintively.

dolendo (dō-lĕn′-dō) It. adj.
Doleful, mournful.

dolentemente (dō-lĕn-tĕ-mĕn′-tĕ) It. adv.
Dolefully, sorrowfully.

dolorosamente (dō-lō-rō-sä-mĕn′-tĕ) It. adv.
Mournfully, pathetically.

doloroso (dō-lō-rō′-sō) It. adj.
Sad, mournful.

Dolzflöte (dôlts′-flā-tĕ) Ger. n.
1. An obsolete German flute with a plugged mouthpiece.
2. In the organ, an open flute stop whose lowest tone is C, two octaves below middle C.

Domchor (dōm′-kôr) Ger. n.
A cathedral choir.

dominant
1. The fifth note, or degree, of any major or minor scale, counting upward from the keynote; also, the related key having the dominant as its keynote: e. g., the note G is the dominant in the scale of C, and the key of G, as related to the key of C, is the key of the dominant; which is so called because, to ascertain the key of a passage, some chord must have this note for its root, or foundation note. The dominant is second in importance only to the tonic, or keynote; and the chord of the dominant seventh, based upon this tone as its root, ordinarily determines the key of the passage in which this chord occurs. It is of especial importance in the formation of cadences, because here the keynote must be clearly marked; and its tendency to dominate the other notes in the common chord is so strong that writers for orchestra make it a point to assign other notes in that chord to more of the instruments than they give the dominant. In fugues, when the subject begins with the keynote the answer begins with the dominant, and the reverse. In the sonata, the second subject formerly began with the dominant in almost every instance; and this alteration of keynote with dominant is noticeable in many other kinds of musical composition.
2. In the Gregorian modes, the note on which the chant or recitative is sung. The Gregorian chant was divided into five parts: the intonation, the first reciting note or dominant, the mediation, the second reciting note or dominant and the ending. Every verse of a canticle began with an intonation, but only the first verse of a psalm. The remainder was divided so that all the rest was recited on the dominants except as much as would have one syllable to each note of the mediation and ending.

dominant chord
A three-tone chord built on the dominant or fifth note of the scale; also, the chord of the seventh, or four-tone chord, built on the dominant, and consisting of that as its first note, plus other notes at intervals of a third, a fifth and a seventh.

dominant harmony
Harmony based on the dominant, or fifth note of the scale.

dominant section
A section of a movement written in the key built on the dominant or fifth note of the scale placed between two other sections in the key built on the tonic or first note.

dominant septima chords (dŏm′-ĭ-nänt sĕp′-tĭ-mä kôr-dä) Lat.

The dominant chord of the seventh: the chord founded upon the dominant or fifth note of the scale with its third, fifth and seventh.

dominant seventh

The seventh over the root added to the dominant chord.

dominante (dô-mē-näñt) Fr. n.

Dominante (dō-mĭ-nän′-tĕ) Ger. n.

dominante (dō-mĭ-nän′-te) It. n.

Same as dominant.

Domine, salvum fac (dō′-mē-nē săl′-vŭm făk) Lat.

"Lord, make him well;" the opening words of a Catholic prayer for the health of the "powers that be."

dominicali psalmi (dō-mĭn-ĭ-kā′-lī säl′-mī) Lat. n. pl.

Psalms of Sunday; psalms sung at the Sunday evening service, vespers, in the Roman Catholic Church.

Domkirche (dōm′-kēr′-khĕ) Ger. n.

A cathedral.

dona nobis pacem (dō′-nä nō′-bĭs pā′-sĕm) Lat.

"Grant us peace"; the words of the third division of the Agnus Dei. the final movement in the Roman Catholic mass music.

donner du cor (dŏn-nā dü kôr) Fr.

Literally, to give from the horn; to blow a (French) horn.

donner le rhythme (dŏn-nā lŭ rēthm) Fr.

To give the rhythm; to mark time.

donner une sérénade (dŏn-nā ün sā-rā-năd′) Fr.

To perform a serenade; to serenade.

dopo (dō′-pō) It. prep.

After.

doppel B (dôpl′-bā) Ger.

A double flat (♭♭). Also written dopple Be.

Doppelblatt (dôpl′-blätt) Ger. n.

Double reed.

Doppelcanon (dôpl′-kä′-nōn) Ger. n.

Double canon; canon having two subjects.

Doppelchor (dôpl′-kôr) Ger. n.

Double chorus.

Doppelfagott (dôpl′-fä′-gôt) Ger. n.

Double bassoon.

Doppelflöte (dôpl′-flā′-tĕ) Ger. n.

Double flute; the name of an organ stop, the pipes of which have double mouths, producing a full, round tone. Its lowest tone is two octaves below middle C.

Doppelflügel (dôpl′-flü′-gĕl) Ger. n.

A double grand piano, having two keyboards placed opposite each other; a diaplasion.

Doppelfuge (dôpl′-foo′-gĕ) Ger. n.

A double fugue or canon, having two main subjects.

Doppelgedeckt (dôpl′-gĕ-dĕkt′) Ger. n.

Double stopped diapason; an organ stop consisting usually of wooden pipes and varying in pitch in different makes of organs. It either sounds as its lowest tone C two, or C three, octaves below middle C, as it is a stop of eight or sixteen feet in length.

Doppelgeige (dôpl′-gī′-khĕ) Ger. n.

The viola d'amore; also, an organ stop of a string-like quality of tone.

Doppelgriff (dôpl′-grĭf) Ger. n.

1. On the violin and other instruments of its class, double stopping, i. e., playing on two strings at the same time.

2. Notes played in pairs on keyboard instruments, e. g., in thirds, sixths or octaves.

Doppelkreuz (dôpl′-kroits) Ger. n.

The double sharp.

Doppeloktave (dôpl′-ôk-tä′-fĕ) Ger. n.

Double octave; the interval of two octaves.

Doppelpunkt (dôpl′-poonkt) Ger. n.

Double dot.

Doppelquintpommer (dôpl′-kwĭnt-pôm′-mĕr) Ger. n.

Double bombard: a huge bass instrument of the bassoon family, over ten feet long, used in the Sixteenth Century.

Doppelrohrflöte (dôp′-ĕl-rōr-flā′-tē) Ger. n.

Literally, double reed flute: an organ stop composed of flue pipes covered at the top. The name reed is derived from the tube or reed passing through the cover of the pipe; thus, adding a piercing quality to the tone, which nevertheless, bears no resemblance to that of the reed-stops. Each pipe is furnished with two mouths, hence "double." In various organs the pitch differs; the stop may have as its lowest tone either the first, second or third octave below middle C.

Doppelschlagg (dôpl′-shläg) Ger. n.

Double beat; a turn.

Doppelschritt (dôpl′-shrĭt) Ger. n.

Literally, double step; a quick march.

doppelt gestrichene Note (dôp′-plt gĕ-strĭkh-ĕn-ĕ nō′-tĕ) Ger.

Literally, a note doubly marked with a stroke: a double stroked note. A semiquaver, or sixteenth note.

doppelt Trillerlauf (dôp′-plt trĭl′-lĕr-lowf) Ger.
A double cadence.

doppelte Noten (dôp′-plt-ĕ nō′-tĕn) Ger.
Double notes.

Doppelzunge (dôpl′-tsoong′-ĕ) Ger. n.
Double tonguing.

doppio (dōp′-pĭ-ō) It. adj.
Double; two-fold; used at times to indicate the doubling of a part by playing it in octaves.

doppio lyra (dōp′-pĭ-ä lē′-rē) It.
A double lyre.

doppio movimento (dōp′-pē-ō mō-vē-mĕn′-tō) It.
Double movement, e. g., twice as fast as the movement preceding the one so marked.

doppio pedale (dōp′-pĭ-ō pĕ-dä′-lĕ) It.
Double pedal, a term in organ music directing to play the pedal part in octaves. Abbr. dopp. ped.

doppio tempo (dōp′-pĭ-ō tĕm′-pō) It.
Double time; twice as fast as the time preceding the part so marked.

dopple Be (dôp′l bā) Ger.
A double flat (♭♭). Also written doppel B.

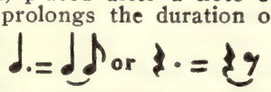
Dorian (dō′-rĭ-ăn) Eng. adj. from Grk.
1. Name applied to ancient Greek mode of ⌒ + ⌒ this form: e′— d′— c′‿b—a — g —f‿ e —indicates a whole step; ‿ indicates a half step; ⌒ connects the tones forming a tetrachord, or group of four tones; + indicates the location of the diazeuxis, or tone separating the tetrachords.
2. Dorian was also the name of the Greek transposition scale beginning on d, embracing two octaves and formed from five tetrachords.
3. In medieval church music Dorian was the name of the first authentic mode, the authentic modes being those which began on the final or keynote. Its range was from d to d′. See also Greek modes and music, and church modes.

doric (dôr′-ĭc) Eng. adj. from Grk.

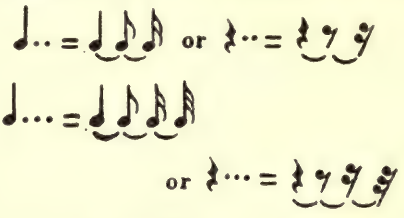
dorien (dō′-rē-ăñ) Fr. adj.
Same as Dorian.

dossologia (dôs-sō-lō′-jä) It. n.
Doxology.

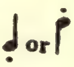
dot
1. A point, placed after a note or rest, which prolongs the duration of the note or rest by half of its original value.



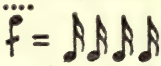
Each additional dot increases the note or rest by half the length of the dot preceding it, e. g.,

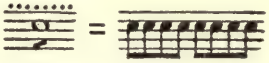


2. A point placed below or above a note to indicate it is to be executed staccato.



A series of dots together with a slur indicate that the notes so marked are to be rendered mezzo staccato, i. e., detached, but not so short as staccato. See also mezzo staccato.
3. Dots in two or all of the spaces of the staff at the side of a bar indicate a repetition of the music on the side of the bar on which they appear. See also repeat.
4. In old music the sub-division of a note into shorter notes was indicated by as many dots over the note as they were to be notes, thus: and in modern violin music dots are sometimes used to show the exact number of notes into which a note marked with a tremolo sign is to be divided, as:

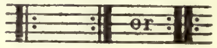




5. In old tablatures a dot represented a breve, a dot over a line

a breve rest. In tablature for wind instruments vertical rows of dots were placed on a staff instead of notes, the number of dots in each row corresponding to the number of holes which had to be stopped to produce the tones intended.

dotted double bar
A double bar with dots, placed either before, after or on both sides of it, indicating a repetition of the music on the corresponding side or sides of the double bar.



dotted semibreve
A semibreve the duration of which is prolonged by a dot or dots.

dotted touch
An old term signifying a strict accuracy in the playing of passages containing doted notes, and which

sharply defines the rhythm when a dotted note is followed by a much shorter note.

Double

As a noun:

1. A repetition, as of words in singing.

2. A variation; found in works by Handel and other old composers. In this sense the term is obsolete.

3. An operatic singer, who sings one part and is prepared to sing other parts on short notice; an understudy.

4. In organ-playing, a sixteen-foot stop; considered as doubling, i. e., sounding an octave lower than the eight-foot stops of normal pitch whose lowest tone is the second C below middle C.

As a verb:

1. To play in octaves, a part written in single notes.

2. Doubling of the parts in an orchestral score is assigning the same part to more than one instrument..

As an adjective:

1. Doubled, paired.

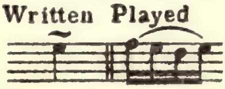
2. Repeated an octave higher or lower, or in another instrument.

3. In compounds with nouns it is used to indicate an instrument or tones an octave lower in pitch, e. g., double bass, double bassoon.

double (doo-bl) Fr. adj. and n.

1. Double.

2. An obsolete turn: a musical embellishment indicated by the sign ~ placed over or after the principal note,



double A or AA

According to the German reckoning, generally accepted as a standard, the A on the third added line below the bass staff. The English organists have a different standard which places double A an octave higher, or on the first space of the bass staff. See also double letters.

double-action harp

A harp having for each note of the natural scale a corresponding pedal, which when depressed to its first position, raises the pitch of the strings attached to it a semitone, and when depressed to its second position raises them another semitone. Thus the pedal for the note D, when depressed once, raises all the D strings to D sharp. This harp is the one now in

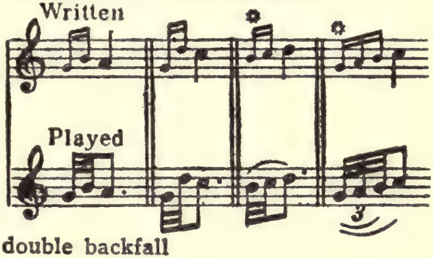
common use for concerts and orchestral performances.

double after-note

Union of two small notes occurring on an unaccented part of the measure, the time of which is deducted from that of the note preceding them.

double appoggiatura (äp-pôd-jä-too'-rä) It.

An ornament consisting of two small grace notes, usually sixteenth notes, before the principal note; it is played rapidly, its duration being subtracted from the time value of the principal note, and the accent falling on the first small note.

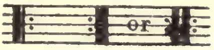


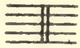
double backfall

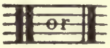
See backfall.

double bar

Two vertical strokes drawn across the staff and terminated by its outer lines, indicating: (a) the end of a piece; (b) the end of an entire movement; (c) the beginning of a change of key, or of time; (d) in connection with a row of dots, a repetition of part of the music; see also repeat; (e) a separation between two sections of a movement. In cases such as (b), (c) and (d) it is often found in the middle of a measure. Where a mere separation of parts is indicated, the lines forming the double bar are thin; where the end of a piece or of a well-defined movement, they are thick.







double bass

The largest and deepest toned of the stringed instruments played with a bow, and of this class second only to the violin in importance as an orchestral instrument. Because of its very low range, music is written for it an octave higher than it is played. Its name doubtless originated from its frequent use in doubling A, that is, repeating an octave lower the part played by the violoncello.

double-bassoon

The largest instrument of the bassoon class, an octave in pitch below the bassoon. The older instruments, being unwieldly, were discarded from the orchestra for some years; the later models are curved several times for convenience in handling. The orchestral double bassoon is of wood, but a more powerful one of brass is now used in military bands. Music for this instrument, as for the double-bass, is written an octave higher than played. It is often called by its Italian name, contra-fagotta.

double bémol (doo-bl bā-mŭl') Fr.

Double flat.

double C or CC

The C two octaves below the C on the second space of the bass staff. In English organ music, double C is the C an octave higher, the C on the second added line below the bass staff. See also double letters.

double chant

A chant equivalent in length to two single chants.

double corde (doo-bl kôrd) Fr.

Double stopping: playing at the same time upon two strings of an instrument such as the violin.

double counterpoint

Counterpoint in which the higher part and the lower may exchange places and still remain effective.

double croche (doo-bl krôsh) Fr.

Double hooked; a semiquaver, or sixteenth note.

double demisemiquaver

A note equivalent to half of a demisemiquaver; a sixty-fourth note.

double descant

See double discant.

double diapason

The term double, signifies an octave below, consequently those foundation organ stops giving the typical organ tone which have as their lowest tone the third C below middle C, an octave below the ordinary diapason. If the stops are connected with the pedal keyboard the lowest tone is four octaves below middle C, the lowest pitch of the organ, or in fact, of any musical instrument, and an octave below the ordinary diapasons connected with the pedals.

double dièse (doo-bl dē-ĕz') Fr.

Double sharp.

double discant

Discant music written in two or more parts, in which the upper and lower parts are convertible: such an arrangement of a composition written in two or more parts that the treble or any high part may with good musical effect exchange places with the bass.

double dotted note

See note, double dotted.

double flat

The sign (♭♭), indicating that the note before which it is placed is to be played or sung two semitones lower.

double flute

1. A flute from which two tones can be obtained at once.

2. An organ stop (Doppel Flöte).

double fugue (doo-bl füg) Fr.

double fugue (dŭbl fūg)

A fugue employing two principal subjects. See also fugue, double.

double G or GG

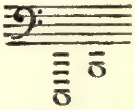
The G an octave below the first line of the bass staff. See also double letters.

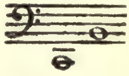
double hautboy

An organ stop, composed of pipes fitted with reeds, for producing the sounds which greatly resemble those of the oboe. The pitch is an octave lower than that of the ordinary hautboy or oboe stop, hence the term double. The lowest tone is three octaves below middle C.

double letters

The terms Double C or CC, Double G or GG, are generally applied by organists to the notes in the second octave below the bass staff from CC to BB inclusive. In England, however, they are used for the octave above this.





double long

An old character equal in duration to four breves, or in modern notation to eight whole notes. See also duplex longa.

double lyre

An ancient stringed instrument similar to the viol.

double main (doo-bl măñ') Fr.

An octave coupler.

double mordent

See mordent.

double note

The breve: so called because twice as long as the semitone, or whole note.

double octave

The interval of two octaves; a fifteenth.

double quartet

1. Two bodies of four musicians each, united to form one group.

2. A composition written for performance by such a group.

double reed

1. The double piece of cane in the aperture of such instruments as the oboe and bassoon, set in vibration by the breath of the player.

2. An organ reed stop, whose lowest tone is three octaves below middle C.

double reed melodeon

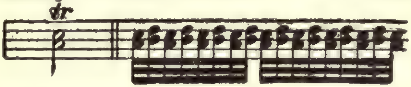
See melodeon, double reed.

double relish

See relish.

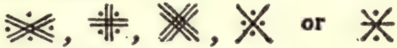
double shake

A thrill on two notes at once, commonly at the interval of a third.



double sharp

The sign × which indicates that the note before which it is placed is to be raised two semitones. Formerly written



double sonata

A sonata composed for two instruments, in which each has an independent part, such as piano and violin, piano and 'cello.

double stem

A double stem consists of two stems attached to the same note head, one drawn up, the other down. It is used whenever the same note belongs to two parts; one of the stems indicates its natural length, while the other may indicate a shorter length, in connection with a note or group of notes following it.

double-stemmed note

See note, double-stemmed.

double stopped diapason

A double organ stop whose wooden and occasionally metal pipes are stopped or covered at the top, and whose lowest tone is the third C below middle C.

double stopping

In playing the violin and other instruments of its class, the stopping of two strings at once with the fingers in order to shorten the strings, so that when struck, they produce two respective tones higher in pitch than those sounding when the open string is touched by the bow. The term is also applied to the playing of two notes at once on the open strings.

double suspension

The suspension, or carrying over, of two notes of a chord into the next chord.

double tierce (doo-bl têrs) Fr.

Literally, double third, double having the meaning of an octave above: an organ stop composed of pipes pitched the interval of a tenth, an octave and a third, above the ordinary pitch of the corresponding keys of the keyboard. A tierce stop would be only an interval of a third above the ordinary pitch.

double-time

Duple-time: time in which the number of beats in each measure can be divided by two, as: two-two, two-four, four-four, six-two or six-four time. See also time.

double-tonguing

A term used in playing the cornet, and some other instruments of brass and also the flute: it signifies a rapid alternate motion of the tongue between the teeth and the roof of the mouth, producing a clear articulation of rapid notes. The word "ticker" is commonly used for double-tonguing.

double touch (doo-bl toosh) Fr.

A peculiar modification of the action of an organ, in which two grades of pressure must be used on the keys, according to the result desired. The first depth of touch is the lighter, and by using it alone the softer stops are heard. On the player's using heavier pressure, sufficient to depress the key as far as possible, a more powerful solo tone or combination is brought into effect, and the organist is thus enabled to play effectively a solo and accompaniment on the same manual. It is a comparatively recent improvement in organ building.

double trill

Same as double shake.

double triplet

Two triplets united to form a sextole, or group of six equal notes executed in the time of four.

double trumpet

An organ manual reed stop corresponding in size, power and tone quality to the trumpet, and whose lowest tone is three octaves below middle C. When, as is often the case, the lowest octave of pipe is omitted it is called the tenoroon trumpet.

double twelfth
An organ stop belonging to the class called mutation stops; it sounds a fifth above the foundation stops.

doubled
A note is said to be doubled when it occurs in two different parts of the same chord, or in more than one instrument or set of instruments in the orchestra.

doublette (doo-blĕt') Fr. n.
An organ stop composed of two pipes to each key of the keyboard and giving the typical organ tone. One row of the pipes is pitched an interval of a fifteenth, or two octaves, above the ordinary pitch of the corresponding keys, and the other row is pitched the interval of a twelfth, or an octave and a fifth, above. This stop is used to brighten any other having a tendency towards dulness.

doublophone (doo-bl-fōn') Fr. n.
A combination of the euphonium and the valve-trombone, having two separate bodies, but a single mouthpiece with a valve so constructed that the pressure of the thumb will enable the performer to direct the air to either side of the instrument chosen. It was invented in 1891 by a Parisian, Fontaine Besson.

doubtful chord
Equivocal chord; a term applied to a chord or chords which may belong to more than one key when their notation is slightly changed.

douce (doos) Fr. adj.
Soft, sweet.

doucement (doos-mäñ) Fr. adv.
Softly, sweetly.

douleur (doo-lŭr) Fr. n.
Grief, sorrow.

douloureusement (doo - loo - rŭz-mäñ) Fr. adv.
Mournfully, sadly.

douloreux (doo-loo-rŭ') Fr. adj.
Sad; doleful; plaintive.

doux (doo) Fr. adj.
Soft, sweet.

doux mais soutenu (doo mĕ soo-tŭ-nü) Fr.
Soft but sustained.

douze-huit (dooz-wēt) Fr. n.
Twelve-eight time.

douze-quatre (dooz-kătr) Fr. n.
Twelve-four time.

douze-seize (dooz-sĕz) Fr. n.
Twelve-sixteen time.

douzième (dooz-yăm') Fr. n.
The interval of a twelfth, that is, eleven successive degrees or twelve tones.

downbeat
The downward movement of the hand or baton in beating time, which marks the primary accent of each measure; the term is therefore applied also to that accent itself.

downbow
In playing the violin and kindred instruments, the downward stroke of the bow over the strings from its nut, or heel, to its point; used in producing the most powerful tones obtainable from the strings.

down-bow sign
A sign directing the downward stroke of the bow; marked in violin music as follows: ⊓ or ⊔ in cello music, thus: ∧

doxologia (dŏk-sŏl-ō'-jĭ-ä) Lat. n.
Doxology.

Doxologia Magna (dŏk - sŏl - ō'- jĭ - ä măg'-nä) Lat.
Greater Doxology; the hymn beginning "Gloria in excelsis, Deo" (Glory to God in the highest).

Doxologia Parva (dŏk-sŏl-ō'-jĭ-ä pär'-vä) Lat.
Lesser Doxology; the one beginning "Gloria patri et filio et spiritui sancto" (Glory be to the Father and the Son and to the Holy Ghost).

doxologie (dŏk-sō-lō-zhē') Fr. n.
Doxology.

doxology (dŏk-sŏl'-ō-jĭ)
A hymn or song of praise used in the church service, sung usually at the close of a prayer or psalm.

There are special doxologies used in different services. The Lesser Doxology, Doxologia Parva, or Gloria Patri, "Glory be to the Father, and to the Son, and to the Holy Ghost; as it was in the beginning, is now, and ever shall be, world without end. Amen," came into use in the Fourth Century. In the Roman Catholic Church this appears at the conclusion of every psalm and canticle, except the Te Deum and Benedicte, and in all the responses of the breviary, except on the last three days of Holy Week and in the office of the dead. In the Anglican church the Lesser Doxology is used at the end of psalms and canticles. The Greater

Doxology, Doxologia Magna, or Gloria in Excelsis, appears as early as the Third, or according to some authorities the First Century. It comes at the beginning of the Roman mass, except in Advent and Lent, and is always used at the end of the Anglican communion service. In Protestant churches the last stanza of a hymn by Bishop Thomas Ken, beginning " Praise God from whom all blessings flow," is called the doxology. Equivalent to doxologia, (Lat.) and doxologie, (Fr.).

drag n. and v.
(n.) Such a ritard as above, or a descending movement of notes in lute-playing.
(v.) To lag behind, to slacken gradually the time of a composition, usually in oposition to the intention of the composer: thus, in congregational singing, the people often drag a hymn.

drag, single
See single drag.

Drahtsaite (drät′-zī-tĕ) Ger. n.
Wire string.

dramatic music
1. Operatic music; the musical portion of an opera, or the incidental music written to be performed between the acts of a play.
2. Music which by its nature excites emotion in the hearer to the point of passion, or seems fitted to represent scenes and events. In the latter sense the term is applied to program or descriptive music. See also program music and opera.

dramaticamente (drä-mä-tē-kä-mĕn′-tĕ) It. adv.
Dramatically.

dramatique (dră-mă-tēk′) Fr. adj.
Dramatic.

dramatiquemente (dră - mă-tēk-mäñt′) Fr. adv.
Dramatically.

dramatis personae (drăm′-ätĭs pŭr-sō′-nē) Lat.
Literally, the personages of the drama: the characters in an opera or play.

dramatisch (drä-mä′-tĭsh) Ger. adj.
Dramatic.

dramaturge (dră-mă-türzh′) Fr. n.
Dramatist.

drame (drăm) Fr. n.
A drama, a play.

dramma (dräm′-mä) It. n.
A drama, a play.

dramma lirico (dräm′-mä lē′-rĭ-kō) It.
See dramma per musica.

dramma per musica (dräm′-mä pĕr moo′-zĭ-kä) It.
A lyric drama; a musical drama, or opera.

drammaturgo (dräm-mä-toor′-gō) It. n.
Dramatist.

drängend (drĕng′-ĕnt) Ger. part.
Hurrying, pressing on, urging.

drawknob
A register; one of the projecting knobs or stops manipulated by the player of an organ, which when pulled out brings into action certain sets of pipes, or couple to each other certain parts of the mechanism.

draw-stops
The knobs or handles found on the front of an organ, which upon being pulled out connect the corresponding stops or groups of pipes with the keyboard of the instrument by admitting wind to them.

Dreher (drā′-ĕr) Ger. n.
From the German verb meaning to twirl: an old Austrian and Bavarian dance. As the name signifies, it belongs to the round dance; it was a country dance of popular style, written probably in three-eight time. The dance and its music are now obsolete.

Drehorgel (drā′-ôrg-ĕl) Ger. n.
Barrel-organ; hand-organ.

Drehsessel (drā′-zĕs-sĕl) Ger. n.

drei (drī) Ger. adj.
Three.

Dreiachteltakt (drī-äkht′-ĕl-täkt) Ger. n.
Three-eight time.

Dreiangel (drī′-äng-ĕl) Ger. n.
A triangle.

dreichörig (drī′-kār-ĭkh) Ger. adj.
Literally, three choired: applied to music for three choirs, or groups of singers: also applied to the grand piano, furnished with three strings to each key.

Dreieinteltakt (drī-īn′-tĕl-täkt) Ger. n.
Three-one time.

dreifach (drī′-fäkh) Ger. adj.
Threefold, triple.

Dreigesang (drī′-gĕ-zäng) Ger. n.
A trio, or piece of music for three voices or instruments.

dreigestrichen (drī′-gĕ-shtrĭk′-ĕn) Ger. adj.
Three-stroked; applied to the three-lined, or the thrice-accented octave.

dreihändig (drī′-hĕn-dĭkh) Ger. adj.
For three hands.

Dreiklang (drī'-klăng) Ger. n.
A chord of three tones; a triad.

Dreispeil (drī'-shpēl) Ger. n.
A three-fold performance: a trio for instruments.

dreist (drīst) Ger. adj.
Bold, courageous, confident.

Dreistigkeit (drīs'-tĭkh-kīt) Ger. n.
Boldness, audacity.

dreistimmig (drī'-stĭm'-mĭkh) Ger. adj.
Three voiced; in three parts.

Dreivierteltakt (drī-fēr'-tĕl-täkt) Ger. n.
Three-four time; three quarter notes to a measure.

Dreizweiteltakt (drī-tsvī'-tĕl-täkt) Ger. n.
Three-two time; three half notes to a measure.

dremla (drĕm'-lä) Pol. n.
A jews'-harp.

dringend (drĭng'-ĕnt) Ger. adj.
Hastening; pressing forward.

dritto, mano (mä-nō drĭt'-tō) It.
The right hand.

driving canon
Syncopated canon; a form of musical composition in which the subject or chief musical idea, repeated successively in each part, is characterized by the frequent use of driving notes, an old name for syncopated notes, or notes producing an irregular accent. See also canon and syncopation.

driving note
An obsolete term for a syncopated note; a note of greater length than those on each side of it, and gives a forced or driven accent, contrary to the accent of the regular rhythm.

Drohne (drō'-nĕ) Ger. n.
A dull, heavy sound; a drone.

droite, main (măñ drwät) Fr.
Right hand.

Drommete (drôm-mā'-tĕ) Ger. n.
A trumpet.

drone
1. A monotonous sound of dull, heavy character and very low pitch; especially, the constant sound produced by the largest of the three tubes of the bagpipe.
2. The chorus of a song (rare).

drone-bass
A bass continuing on the same notes throughout an entire movement, or piece, pitched on the tonic, or first note of the scale, or on the tonic, and dominant, or fifth note of the key of the composition.

drone-pipe
The tube constituting that portion of the bagpipe which is devoid of holes, and can produce but one low sound.

drönen (drā'-nĕn) Ger. v.
To drone; to produce a dull, heavy sound.

Druckbalg (drook'-bälkh) Ger. n.
A concussion bellows: a small wind reservoir acting automatically as an accessory to the main bellows of an organ, in order to increase or decrease the wind supply as needed.

Drucker (drook'-ĕr) Ger. n.
A sticker: that part of the action of an organ which connects the key with the pallet or valve closing the channel which leads to the opening of the pipe.

Druckwerk (drook'-vĕrk) Ger. n.
The German equivalent for tracker action: the mechanism of an organ in which the pulling movement between the keys and the pallets covering the openings to the pipes is exerted by thin strips of pine called trackers.

drum-bass
1. A name applied to the rapid and continued repetition of one note in the bass.
2. A term for the use of the tonic, or first note, and dominant, or fifth note, of the scale in playing upon the double-bass.

drum strings
The strings or snares, stretched across the lower head of the side drum or snare drum.

druma (dru'-ma) Irish n.
A drum.

drumslade
An obsolete term for drummer.

dryman Anglo-Saxon n. and v.
1. To perform on a musical instrument.
2. A drum.

duan (doo'-ăn) Irish n.
1. A song, a lay.
2. Part of a poem or song, constituting such a division as a canto, or as a stanza.

ductus (dŭk'-tŭs) Lat. n.
A series of notes progressing by consecutive degrees, that is following one another in their natural order in a scale.

ductus circumcurrens (dŭk'-tus sĭr-kŭm-kŭr'-rĕns) Lat.
A series of notes following each other in their natural order in the scale both ascending and descending.

ductus rectus (dŭk'-tŭs rĕk'-tŭs) Lat.
A direct, or ascending progression of notes on consecutive degrees.

ductus reversus (dŭk'-tŭs rē-vĕr'-sŭs) Lat.

ductus revertens (dŭk'-tŭs rē-ver'-tĕns) Lat.

A reversed, or descending progression of notes on successive degrees.

Dudelkasten (doo'-dl-käs-tĕn) Ger. n.

Barrel-organ.

Dudelkastensack (doo'-dl-käs-tĕn-zäk) Ger. n.

Bagpipe.

Dudelsack (doo'-dl-zäk) Ger. n.

Bagpipe.

due (doo'-ĕ) It. adj.

Two, in two parts: a due, for two, is used in orchestral music to direct the playing in unison of two instruments previously playing different notes.

due-sei (doo'-ĕ-sā'-ĕ) It. n.

Six-two time.

due-tre (doo'-ĕ-trā) It. n.

Three-two time.

duet

Duett (doo-ĕt') Ger. n.

1. A composition for two voices, or for two instruments of the same kind, in which both parts are of equal importance. A composition for two pianos is, however, called a duo.

2. A composition for two performers at one instrument, such as the piano or organ.

3. A composition for organ in two parts to be played on separate manuals.

duettino (doo-ĕt-tē'-nō) It. n.

A small duet.

duetto (doo-ĕt'-tō) It. n.

A duet.

dulcaine (dool-sä-ē'-nä) Port. n.

A beak-flute, or flûte à bec; i. e., a flute played from a mouthpiece at one end.

dulcaynas (dool-thē'-näs) Spa. n.

A name used in Spain for a large sized oboe or a small sized bassoon. Researchers consider that the instrument was probably brought to Spain by the Moors and that the name has an Egyptian root.

dulcet

1. (adj.) Sweet; soft.

2. (n.) A delicate toned organ stop with metal pipes, whose lowest tone is one octave below middle C.

dulcian (dül-sē-äñ') Fr. n.

1. An obsolete form of bassoon.

2. An organ reed-stop sounding as its lowest tone either C two, or C three octaves below middle C, depending upon the use of a pipe of eight or sixteen foot pitch.

dulciana

An organ stop with open metal pipes of very small scale, giving a soft tone suitable for accompaniment. It is one of the most essential organ stops. Its lowest tone is C, two octaves below middle C. Formerly the name was applied to a soft reed-stop.

dulciana principal

An organ stop similar to the dulciana proper, but of four-foot pitch, an octave higher in pitch, making its lowest tone one instead of two octaves below middle C.

dulcimer

An old stringed instrument. Dulcimers varied greatly in construction, but had in common one essential feature, the wire strings strung over a flat sound board; they were struck with two hammers or mallets held in the hands. This ancient instrument was usually triangular in shape, and the fifty strings were of brass. It has been used by peoples of all lands which accounts for its varied forms and its several names. The Germans called it Hackebrett, chopping-board, because of the manner in which it is played. In Italy it was at one time known as the cembalo because of its cymbal-like tone. Its greatest interest now lies in the fact that it was the forerunner of the spinet, harpsichord and piano.

dumka (doom-kä) Bohem n.

A term signifying a movement in slow tempo, and sad or depressing character, such as a dirge or elegy. The name dumka occurs frequently in the music of Dvořák.

dump

1. An old English dance of slow time and having a peculiar rhythm. It was well known in Elizabeth's time, and Shakespeare makes numerous allusions to it.

2. The word dump was in olden times also used to mean tune; as, a melancholy dump, a merry dump.

dumpf (doompf) Ger. adj.

Dull, hollow; muffled in sound.

Dumpfigkeit (doomp'-fĭkh-kīt) Ger. n.

Dulness, hollowness.

duo (doo'-ō) It. n.

From duo, two, an obsolete Italian adjective: a composition for two instruments, or, more rarely, for two voices. In English usage, the term duo is applied to two different instruments, or voices, while duet signifies a piece for two of a kind. A composition for two pianos is, however, called a duo. Etymologically, duet means a little duo, and the respective length of such compositions would seem to be the more logical basis of distinction.

duo concertante (doo′-ō kôn-chĕr-tän′-tĕ) It.

A duo where the instruments take in turn the leading part.

duodecima (doo-ō-dā′-chĭ-mä) It. n.

1. The interval of a twelfth.

2. An organ stop composed of pipes pitched the interval of a twelfth above the ordinary pitch of the corresponding keys of the keyboard.

duodecima acuta (doo-ō-dĕs′-ĭ-mä ä-kū′-tä) Lat.

A twelfth above; an interval of eleven successive degrees or twelve sounds above the keynote.

duodecima gravi (doo-ō-dĕs′-ĭ-mä grā′-vī) Lat.

A twelfth below; an interval of eleven successive degrees or twelve tones below the first tone.

duodecimo (doo-ō-dā′-chĭ-mō) It. n.

Another form of duodecima.

duodecimole (doo-ō-dā-chĭ-mō′-lĕ) It. n.

A group of twelve equal notes, to be executed in the time of eight of the regular rhythm. Equivalent to dodecuplet.

duodenal

The letter name of the root tone of a duodene or group of twelve tones. A term invented by A. J. Ellis.

duodenarium

A table of modulations or changes of key, in the system of acoustics set forth by A. J. Ellis in his appendices to his 1885 translation of Helmholtz's "The Sensations of Tone."

duodenation

A term invented by A. J. Ellis to denote modulation or change of key between two related groups of twelve tones each.

duodene

A part of a system of acoustics, invented by A. J. Ellis, for solving and correcting problems in temperament and harmony. It is an application of a twelve-tone group made up of four trines, or three-tone groups, which are composed of any given tone with its major thirds above and below as E flat, G, B. The root tone of a duodene is called the duodenal. Both of these terms were coined by Ellis.

duolo (doo-ō′-lō) It. n.

Grief, melancholy, sorrow.

duomo (doo-ō′-mō) It. n.

A cathedral.

dupla (dū′-plä) Lat. adj.

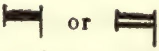
Double: a term used in expressing the relative time values of tones in the earliest system of mensurable notation.

duple time (dŭ-pl)

Double time: time having the number of beats in a measure exactly divisible by two. See also time.

duplex longa (dū′-plĕks lŏng′-ä) Lat.

Double longa: the large, or maxima, the longest note used in Twelfth Century musical notation, the longa, half as long as the large, was in its turn twice the length of a breve.



duplication

Doubling: the repetition of a note in a different part of the same chord.

duplo (doo′-plō) It. adj.

Double.

dur (dür) Fr. adj.

Hard, rude, harsh in tone.

dur (door) Ger. adj.

Major: e. g., F dur, F major.

dur moll Tonart (door môl tōn′-ärt) Ger.

Literally, major-minor mode: a mode combining certain characteristic intervals of major and of minor keys; a term not generally accepted.

dur und moll tonleiter (door′ oont môl′ tōn′-lī-tĕr) Ger.

Major and minor scale.

durate (doo-rä′-tĕ) It. adj.

Harsh. Synonym of duro.

durchaus (doorkh-ows′) Ger. adv.

Throughout; thoroughly; completely.

durchdringend (doorkh′-drĭng-ĕnt) Ger. adj.

Shrill, sharp, piercing.

Durchführung (doorkh′-für-oongk) Ger. n.

Modulation; or, the development of a subject.

Durchgang (doorkh′-gäng) Ger. n.

A passing through; passage of, or through.

durchgängig (doorkh′-gĕng-ĭg) Ger. adj. and adv.

1. adj. General, usual.

2. adv. Throughout.

durchgänglich (doorkh′-gĕng-lĭkh) Ger. adj.

Passable.

Durchgangston (doorkh′-gängs-tōn) Ger. n.

Passing tone, passing note. The form given by the German dictionaries is Durchgangsnote.

durchgehend (doorkh'-gā-ĕnt) Ger. pres. part.

Passing, transient, in the sense of passing through.

durchgehende stimmen (doorkh'-gā-hĕn-dĕ shtĭm'-mĕn) Ger.

Literally, through voices: organ stops or registers extending through the entire compass of the keyboard, or manual.

durchkomponirt (doorkh'-kōm-pō-nērt) Ger. adj.

Literally, through composed: successively or progressively composed; used to describe compositions in which each stanza of a song has music peculiar to its mood.

durchschallen (doorkh'-shäl-lĕn) Ger. v.

To sound through; to fill with sound.

durchschlagend (doorkh'-shläkh-ĕnt) Ger. adj.

Thorough, effective: applied to organ stops that extend through the entire compass of the keyboard, or manual; similar to durchgehende.

durchstechen (doorkh'-stĕkh-ĕn) Ger. v.

Literally, to pierce through: to run; a term applied to the leaking of air from the wind chest of an organ into the groove connected with the lower apertures of the pipes, thus producing a faint indistinct sound. The same effect is sometimes produced by the wind issuing from the mouth of one pipe and striking the current of air in another pipe opposite, causing the latter to give forth its note.

Durchestecher (doorkh'-stĕkh-ĕr) Ger. n.

The sounds produced by the causes above specified.

durée (dü-rā') Fr. n.

Duration: continuance; the time-value, as of a note.

durement (dür-mäñ') Fr. adv.

Harshly, hardly, sharply.

durezza (doo-rĕt'-tsä) It. n.

Sternness, hardness: harshness of tone or expression.

duro (doo'-rō) It. adj.

Hard, harsh in tone.

durus (dū'-rŭs) Lat. adj.

Hard, durable, stable, standard: hence, major, as in cantus durus, a song or melody in a major key; natural, as in B durum, B natural.

düster (düs'-tĕr) Ger. adj.

Dismal, sad, melancholy.

Dutch concert

1. An hilarious kind of musical performance in which a company of persons sing together, each one a different song from that sung by the other members. Or each person may sing alone one verse of any song he pleases, the whole company joining in a well-known chorus as a burden after each verse. At the end all sing their respective songs simultaneously.

2. A concerto.

3. A set of instruments of different sizes.

Dütchen (düt'-khĕn) Ger. n.

A small cornet.

dux (dŭks) Lat. n.

Leader; the principal theme or subject of a fugue.

dyad

A chord of two tones.

dynamics

The science which treats of the gradations of power, or intensity, in musical sounds. The intelligent and cultivated use of the various degrees and contrasts in loudness and softness of tones is one of the most important means in producing artistic musical effects; and, after correct intonation and well-defined rhythm, is the first essential toward the expressive rendering of music, inasmuch as the contrasts between loudness or softness of tone, and the very degrees of power themselves, have a direct effect upon the imagination and the emotions.

dyne (dīn) Anglo-Saxon n.

A din; a loud sound of considerable duration; a resonant sound.

dysphony (dĭs'-fō-nĭ) Eng. n. from Grk.

Literally, hard, or ill; sound, or voice. A medical term denoting a difficulty in producing vocal sounds; a voice weakened or injured by physical conditions.

Dystonie (dēs-tō-nē') Ger. n.

A discord; a false intonation, i. e., a note played or sung in variance from the true pitch.

dzwiek (dzvēk) Pol. n.

Sound.

E

E

1. The third tone of the scale C major, that is, of the scale which has C for the keynote or first degree and has the interval of a major third, two whole tones between C and the third degree, namely, E. This scale is considered the typical diatonic scale because it necessitates no sharps or flats to bring about the succession of tones and semitones required to make a complete diatonic scale.

2. The name of one of the major keys, that is, of one of the keys having the interval of a major third, two whole tones between the first and the third degrees, in this instance E and G. The key of E major necessitates the use of four sharps, C sharp, D sharp, F sharp and G sharp in its signature to obtain the proper diatonic succession of intervals.

3. The name of one of the minor keys, that is, the name of that key which has E for a keynote or first degree and has the interval of a minor third, one whole tone and a half tone between E and G, the first and the third degrees. It is called the relative minor of G major because each key requires the use of one sharp, F sharp, in order to obtain the succession of tones and semitones required to make a complete diatonic scale.

E double flat

The note E lowered two half steps by means of a double flat; the same tone as D.

E double sharp

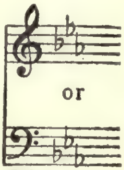
E raised two semitones by a double sharp; same as F sharp.

E dur (ā door) Ger.

The key of E major.

E flat

The tone a half step or half degree below E.



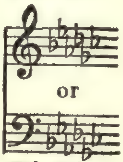
E flat major

E flat major

The major key whose signature is three flats.

E flat minor

The minor key whose signature is six flats, relative to the koy of G flat major.



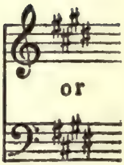
E flat minor

E major

The major key whose signature is four sharps. See also E.

E major chord.

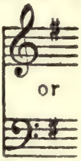
The chord E, G sharp and B. It consists of E the fundamental note, on which the chord is built, G sharp its major third, or two and one-half degrees above it, and B a perect fifth or three and one-half degrees above it.



E major

E minor

The minor key whose signature is one sharp; relative to the key of G major. See also E.



E minor

E minor chord

The chord E, G and B. It consists of E, the fundamental note on which the chord is built, G, a minor third, or three half tones above it, and B, a perfect fifth or three and one-half tones above it.

E moll (ā môll) Ger.

The key of E minor.

e poi la coda (ā pō′-ē lä kō′-dä) It.

And then the coda.

E sharp

The note E raised a half step by means of a sharp (♯); same tone as F.

ear

1. In a musical sense, the power to distinguish between different tones as to pitch; to appreciate harmony or recognize discord.

2. A name given to either one of the two projecting metal plates at the mouth of an organ-pipe.

ebollimento (ā-bôl-lĭ-mĕn′-tō) It. adv.

Overflowing with emotion.

ebollizione (ā-bôl-lēt-tsĭ-ō′-nĕ) It. n.

A decided display of feeling; a sudden burst of emotion.

écart (ā-kăr′) Fr. n.

Literally, a digression.

1. A departure from the regular course of a piece.

2. A stretch of the hand in playing.

ecbole (ĕk′-bō-lē) Grk. n.

The raising of a tone one half step in pitch.

eccedente (ĕt-chĕ-dĕn′-tĕ) It. adj.

Increased in sound.

ecclesiastico stilo (ĕk-klā-zĭ-äs′-tĭ-kō stē′-lō) It.
In the style of early church music.

ecco (ĕk′-kō) It. adv.
Behold; here is.

échancrure (ā-shäñ-krür′) Fr. n.
An inward curve of a rib of an instrument of the violin kind, by which the waist is formed.

échappement (ā-shăp-mäñ′) Fr. n.
A term meaning escapement and now generally applied to what is called the double escapement of modern pianos. This part of the piano, the invention of Sebastian Erard in 1808 and patented by his nephew, Pierre Erard, 1821, insures the successful instantaneous repetition of a tone. Formerly, with single escapement, the second tone of a repetition was weak as compared with the first tone, because the hammer was not allowed to resume a complete position of rest before the key lever sent it against the string a second time. Without resuming its position of rest, sufficient momentum to insure a forceful stroke could not be gathered in its passage to the string. In modern pianos there is what might be termed a middleman, the hopper. The depression of the key-lever instead of immediately affecting the hammer, affects the hopper which, with a horizontal movement strikes a projection on the hammer and then makes its first escape by continuing its movement, which is forward as well as horizontal. The hammer is sent against the string and with the consequent removal of the projection the hopper, making its second escapement, may return to its position of rest and become ready for a repetition of the action while the hammer is striking the string and the key lever is resuming its equilibrium. As a result the hopper comes to rest in time to receive a second stroke from the key lever and to convey it to the hammer wih sufficient force to make the tone full and powerful.

échar el compas (ā-tchär′ āl kōm′-päs) Spa.
To beat time.

echeggiare (ā-kĕd-jä′-rĕ) It. v.
To throw back sound; to echo.

echeia (ē-kī′-ä) Grk. n. plu.
1. A hollow metallic vessel used by the ancients as a gong or drum.
2. In ancient architecture, a bell like device of metal or earth used in the construction of theatres, so as to reinforce the voices of the actors and chorus by reverberation. According to Vitrivius, an ancient Roman architect, they were set in cells or chambers under the seats and were introduced in Rome after the taking of Corinth, where they were found used in the theatre.

échelette (āsh-lĕt′) Fr. n.
The French name for xylophone.

échelle (ā-shĕl′) Fr. n.
The scale.

échelon (āsh-lôñ′) Fr. n.
A degree or step of the scale.

echeum (ē-kē′-ŭm) Grk. n.
1. In ancient theatres an arrangement of metallic vases back of an audience to form a kind of sounding board to reinforce the sound of the voices on the stage.
2. A drum generally made of metal.
3. The resonance box of a lyre.

echo
écho (ā-kō) Fr. n.
1. The reflection of a sound.
2. The repetition of a musical passage usually more softly rendered than the original.
3. An echo-stop in the organ.
4. A stop in the harpsichord.

echo cornet
An organ stop composed of pipes of small scale producing a delicate tone.

echo dulciana (dŭl-sĭ-ăn′-ä) Mod. Lat.
1. In a small organ this name is applied to an organ stop composed of narrow metal pipes producing an especially soft, thin tone. The lowest tone is two octaves below middle C. It is in reality a soft dulciana.
2. In a large organ a stop composed of pipes identical with the above, but connected with the echo organ. The tone, however, is not characteristically soft as compared with the other stops of the echo-organ.

echo-organ
A separate set of organ pipes either enclosed in a box within the case of the principal organ, or situated at a distance from the latter, so that it will produce the effect of an echo. In some organs a special keyboard connects with the echo-organ and it is always provided with individual stops.

echometer
An instrument which measures the duration of sounds.

echometry
The art or act of measuring the duration of sounds.

Ecksatz (ĕk′-zätz) Ger. n.
Literally, corner movement: applied

to the fundamental theme of a composition from which variations are made.

éclat (ā-klä) Fr. n.
Brilliancy.

éclatante (ā-klă-täñt') Fr. adj.
Penetrating.

éclisses (ā-klēs') Fr. n.
The ribs or sides of a violin.

eclogue (ĕk'-lŏg) Eng. n. from Grk.
1. A poem of pastoral life in which shepherds and shepherdesses were the principal characters.
2. An instrumental or vocal composition in triple time, which assumes a rustic character by imitating the simple melody of the shepherd's pipe.

eclysis (ĕk'-lĭ-sĭs) Eng. n. from Grk.
The flattening of a sound, that is lowering a tone one-half step in pitch, to adapt it to a change of keynote. Synonym of eklysis.

eco (ā'-kō) It. n.
Repetition in a softer tone; echo.

école de chant (ā-kŭl dŭ shäñ) Fr.
A school for singing.

écolier (ā-kŭl-yā') Fr. n.
A pupil.

écossaise (ā-kôs-sĕz') Fr. n.
The French word for Scotch. A dance of Scottish origin. Originally in triple, three-four or three-eight time, but now danced in quick two-four time. It was formerly accompanied by bagpipes. It is much like the schottisch, having a lively, tripping rhythm.

ectene (ĕk'-tē-nē) Grk. n.
Litany: a form of responsive prayer in the Oriental or Greek church corresponding to the litany of the Western churches, Roman Catholic and Anglican. It is the deacon's litany recited at the beginning of the liturgy in the Greek church; the deacon sings the petition and the choir or congregation responds, as, Deacon: "In peace let us pray of the Lord"— Choir or people: "Kyrie eleison: Lord, have mercy."

écu (ā-kü) Fr. n.
A shield of mother-of-pearl placed under the strings of a mandolin for ornament.

edel (ā'dl) Ger. adj.
Distinguished.

Effektpiano (ĕf-fĕkt'-pĭ-ä'-nō) Ger. n.
The effect produced by the piano. Marked fp. forte-piano.

effet (ĕf-fĕ') Fr. n.

effetto (ĕf-fĕt'-tō) It. n.
Effect.

effort (ĕf-fôr') Fr. n.
Effort.

également (ā-găl-mäñ) Fr. adj.
Even; uniform.

égalité (ā-găl-ĭ-tā') Fr. n.
Evenness; uniformity.

église (ā-glēz') Fr. n.
Church.

egloga (āl'-yō-gä) It. n.

églogue (āg-lôg') Fr. n.
A pastoral composition; an eclogue.

eguaglianza (ā-gwäl-yän'-tsä) It. n.
Evenness; uniformity.

eguale (ā-goo-ä'-lĕ) It. adj.
Equal, smooth, alike: applied to a composition written for several instruments of the same kind, as, for trombones only, female voices only, male voices only.

egualezza (ā-goo-lĕt'-tsä) It. n.
Evenness.

egualmente (ā-gool-mĕn'-tĕ) It. adv.
Steadily, evenly.

eidomusikon
An electrical apparatus which records the order and duration of the notes of music performed on the piano.

eifrig (īf'-rĭkh) Ger. adj.
Ardent; vehement.

eigentlich (īkh'-ĕnt-lĭkh) Ger. adj.
Strictly in time.

eigentliche Fuge (īkh'-ĕnt-lĭkh-ĕ foo'-gĕ) Ger.
A strict fugue.

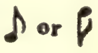
eigentliche Kadenz (īkh'-ĕnt-lĭkh-ĕ kä-dĕnts') Ger.
A perfect cadence.

Eigenton (ī'-khĕn-tōn) Ger. n.
The natural tone of any instrument.

eight-eight time
That kind of time in which a measure requires eight eighth notes or an equivalent; written $\frac{8}{8}$

eight-foot
Applied generally to organ pipes which are about eight feet in length and sound as their lowest tone C, two octaves below middle C.

eighth note
A note whose duration equals one-half that of a quarter note, written:



Also called quaver.

eighth-rest
A rest equal in duration to an eighth note, written:

eilen (ī'-lĕn) Ger. v.
To go faster; to hurry.

eilend (ī'-lĕnt) Ger. part.
Hurrying; accelerating.

eilig (ī'-lĭkh) Ger. adv.
Swiftly; in a hurried manner.

Ein' feste Burg ist unser Gott (īn fĕstĕ boorg ĭst oon-zĕr Gôt) Ger.
A mighty fortress is our God.
The most popular of all of the hymns composed by Martin Luther. It first appeared in Geistliche Lieder, auffs new gebessert zu Wittenberg, in 1529. It became the battle hymn of the Reformation and is said to have accomplished as much as did the translation of the Bible. It was sung at Luther's funeral and the first line is engraved on his tomb.
The first stanza translated is as follows:

A mighty fortress is our God,
A bulwark never failing;
Our helper He amid the flood
Of mortal ills prevailing:
For still our ancient foe
Doth seek to work us woe;
His craft and power are great,
And armed with cruel hate,
On earth is not his equal.

The keynote of the hymn is the Forty-sixth Psalm.

einblasen (īn'-blä-zĕn) Ger. v.
To blow into.

einchörig (īn-kā'-rĭkh) Ger. adj.
Literally, one-choired: applied to an instrument that has only one string to each note, or to a composition written for one choir.

einfach (īn'-făkh) Ger. adj.
Unaffected; simple.

einfacher (īn'-făkh-ĕr) Ger. adj.
Simple; applied to time in music.

Einfalt (īn'-fält) Ger. n.
Simplicity in manner.

Eingang (īn'-gäng) Ger. n.
Prelude; introduction.

Eingang der Messe (īn'-gäng dār mĕs'-sĕ) Ger.
The entrance or beginning of a mass, also called the Introit.

Eingangschlüssel (īn'-gäng-schlüs'-sĕl) Ger. n.
The introductory key.

eingestrichen (īn'-gā-strĭkh-ĕn) Ger. adj.
One-lined; having one stroke.

eingreifen (īn'-grī-fĕn) Ger. v.
To strike as applied to strings; to interlace the fingers in piano playing.

Einheit (īn'-hīt) Ger. n.
Unity.

einhelfen (īn'-hĕlf-ĕn) Ger. v.
To prompt.

Einigkeit (īn'-ĭkh-kīt) Ger. n.
Harmony; unity.

Einklang (īn'-kläng) Ger. n.
Accord, or agreement of sounds; harmony.

einklingen (īn'-klĭng-ĕn) Ger. v.
To accord in sound.

Einlage (īn'-läkh-ĕ) Ger. n.
A short piece inserted in a composition.

Einlaut (īn'-lŏwt) Ger. n.
A monotone.

Einleitung (īn'-lī-toongk) Ger. n.
Prelude: introduction.

Einleitungssatz (īn'-lī-toong-zätz) Ger. n.
Overture: introductory movement.

Einmüthigkeit (īn'-mü'-tĭkh-kīt) Ger. n.
Harmony; agreement.

Einsang (īn'-säng) Ger. n.
A solo.

einschlafen (īn'-shlä-fĕn) Ger. v.
Literally, to fall asleep. To die away; to slacken the time and diminish the tone.

einschmeichelnd (īn'-shmī-khĕlnt) Ger. part.
Flattering; ingratiating.

Einschnitt (īn'-shnĭt) Ger. n.
Literally, cut-in; applied to music, a phrase; an incomplete musical section. Used to mean a pause or a rest.

einstimmen (īn'-shtĭm-mĕn) Ger. v.
To tune, as with other instruments.

Einstimmiger Gesang (īn'-shtĭm-mĭkh-ĕr gĕ-säng') Ger.
A solo.

Einstimmigkeit (īn'-shtĭm-mĭkh-kīt) Ger. n.
As one voice.

eintönig (īn'-tān-ĭkh) Ger. adj.
Monotonous.

Eintracht (īn'-träkht) Ger. n.
Unanimity.

einträchtig (īn'-trĕkh-tĭkh) Ger. adj.
Harmonious.

Einträchtigkeit (īn'-trĕkh-tĭkh-kīt) Ger. n.
Agreement; harmony.

eintretend (īn'-trā-tĕnt) Ger. adj.
Entering.

Eintritt (īn'-trĭt) Ger. n.
Beginning; entrance.

Eis (ā'-ĭs) Ger. n.
E sharp.

Eisenvioline (ī'-zĕn-fē-ō-lē'-nĕ) Ger. n.
Literally, iron-fiddle: the nail-fiddle, an instrument having metallic rods sounded by means of a bow. See also Nagelgeige.

Eisis (ā'-ĭs-ĭs) Ger. n.
E double sharp.

Eisteddfod (ĕs'-tĕd-fôd) Welsh n.
Applied to the triennial assemblies

of Welsh bards and minstrels. The beginning of these meetings dates back to ancient times, mention being made of them in the Seventh Century. They were held for the election of the Chief Bard and the creation of the Pencerdd or Chief Minstrel. Only those bards who had acquired the degree of chief minstrel were authorized to teach. The Chief Bard was called the bard of the chair, because after his election he was installed in a magnificent chair and was decorated with a gold or silver chain as a badge of the office. Persons wishing to take degrees were presented to the Eisteddfod by a chief minstrel, who vouched for their fitness. The Eisteddfod of 1450, known as the great Eisteddfod of Carmarthen, the Eisteddfod of 1567, commissioned by Queen Elizabeth; the Eisteddfod of 1681, under the direction of Sir Richard Bassett, and the Eisteddfod of 1819, held by the Cambrian Society, are Eisteddfodau of great importance. The modern Eisteddfodau are held annually and are designed to encourage native poetry, music, patriotism and the study of the Welsh language. Thousands from all parts of the country are attracted to these assemblies, which last for three or four days. The time is devoted to contests in oratory, music and poetry, prizes being awarded to the successful competitors. The proceedings are conducted partly in Welsh and partly in English. The Welsh inhabitants of the United States sometimes hold similar meetings.

ejecucion (ā-hā-koo-thē-ŏn') Spa. n.
Performance; execution.

Eklog (āk'-lôkh) Ger. n.
A pastoral composition. See also eclogue.

eklysis (ĕk'-lī-sĭs) Eng. from Grk.
The flattening of a sound, that is, lowering a tone one-half step in pitch, to adapt it to a change of keynote. Synonym of eclysis.

ela
In medieval music the second E above middle C; the highest note in the scale of Guido of Arezzo, a Benedictine monk of the Eleventh Century distinguished as a singing teacher and musician.

elami (ā-lä'-mē) Spa. n.
The sixth ascending note of the scale.

élans (ā-läñ') Fr. n.
A sudden motion; an impulse.

élargissez (ā-lăr-zhēs-sā') Fr. v.
Make slower and broader.

electric organ
An ordinary organ whose pipes are opened by means of an electric current passing from the keys along wires to the pallets covering the openings to the pipes. This method is especially useful in organs in which the pipes are situated at some distance from the keyboard.

electric pianoforte
First invented in 1851, but not perfected until 1891, by Dr. Eisemann of Berlin. The instrument is much like the ordinary piano in appearance. The keys, instead of acting upon hammers, each close an electric circuit when depressed. Over each string or group of strings is an electric magnet, and when the circuit is closed, each magnet attracts its strings, thus causing them to vibrate. The tone of the electric piano is full and sweet and its strength can be varied at will.

elégamment (āl-ā-găm-mäñ') Fr. adv.
Elegantly.

élégante (āl-ĕ-gän'-tĕ) It. adj.
Graceful; elegant.

eleganza (āl-ĕ-gän'-tsä) It. n.
Grace; elegance.

elegia (āl-ĕ-jē'-ä) It. n.
Elegy: a dirge.

elegiac
elegiaco (āl-ĕ-jäk'-ō) It. adj.
élégiaque (ā-lā-zhăk') Fr. adj.
Pertaining to an elegy; expressing sorrow or lamentation.

Elegiezither (ĕl-ā-jē-tsĭt'-ĕr) Ger. n.
A zither somewhat larger than the ordinary zither and tuned a fourth lower. It has a compass similar to that of the alto voice.

elegy
A dirge.

élémens (ĕl-ā-mäñ') Fr. n.
First principles: rudiments, elements.

élément (ā-lā-mäñ') Fr. n.
Series of tones comprising the scale.

élément métrique (ā-lā-mäñ mā-trēk') Fr. n.
A measure-note: as a quarter note in three-four time, an eighth note in six-eight time.

elementi (āl-ĕ-mĕn'-tē) It. n.
First principles; rudiments; elements.

eleutheria (ĕl-ū-thē'-rĭ-ä) Grk. n.
1. A hymn of freedom.
2. A festival of liberty.

elevamento (āl-ĕ-vä-mĕn'-to) It. n.
elevatezza (āl-ĕ-vä-tĕt'-tsä) It. n.
Majesty; sublimity.

elevato (āl-ĕ-vä′-tō) It. adj.

Sublime; majestic.

elevazione (āl-ĕ-vä-tsĭ-ō′-nĭ) It. n.

Majesty; sublimity.

élève (ā-lĕv′) Fr. n.

Pupil; scholar.

eleventh, chord of

A chord of six tones, consisting of the fundamental note and notes at intervals of a third, a fifth, a seventh, a ninth and an eleventh, respectively. The highest note of this chord is four steps above its octave. Such a chord is usually discordant and its existence as a special chord is often denied by theorists.

élever (ā-lŭ-vā′) Fr. v.

1. To exalt.

2. To raise the hand in beating time.

Ellis's system

A system of phonetics taught by John Alexander Ellis, an English writer on musical science, who was born in 1814 and died in 1890. For details on the subject see his books on the Essentials of Phonetics and A Plea for Phonetic Spelling.

éloge (ā-lōzh′) Fr. n.

elogio (ā-lō′-hē-ō) Spa. n.

Praise; applause; eulogy.

elogy

See eulogy.

embellir (äñ-bĕl-lēr′) Fr. v.

To embellish; to make beautiful.

embellishment

Ornamentation; any notes added to a musical composition as decoration, as a trill, mordent or turn. See also ornaments.

embouchure (äñ-boo-shür′) Fr. n.

1. The mouth-hole of a flute.

2. The cup-shaped mouthpiece of a brass instrument.

3. The position assumed by the mouth in blowing a wind instrument.

émérillonné (ā-mā-rĕl-yŏn-nā′) Fr. adj.

Brisk; sprightly; gay.

emettre (ĕ-mĕtr) Fr. v.

To utter; to emit sounds.

emmeleia (ĕm-ĕ-lē′-yä) Eng. n. from Grk.

An ancient Greek dance, performed by young maidens around the altar of the goddess of the chase, Diana. The steps were dignified and very solemn, and all the attitudes were modest and graceful. It was the dance of tragedy, and while it was being performed, the spectators, gathered in a semicircle around the altar, were deeply moved by its mystic, majestic movements.

emodulandus (ē-mŏd-ū-lăn′-dŭs) Lat. adj.

To be tuned or sung.

emozione (ā-mō-tsĭ-ō′-nĕ) It. n.

Emotion; excitement.

empâter les sons (äñ-pä-tā lā söñ′) Fr.

To sing or play with perfect smoothness.

empfindsam (ĕmp-fĭnt′-zäm) Ger. adj.

Pleasing; affectedly tender.

Empfindung (ĕmp-fĭnt′-oongk) Ger. n.

Emotion; feeling.

empfindungsvoll (ĕmp-fĭnt′-oongks-fōl) Ger. adj.

With feeling.

Emphase (ĕm-fä′-zĕ) Ger. n.

emphase (äñ-făz′) Fr. n.

emphasis n.

Accent; force; distinctiveness.

emphatiquement (äñ-fă-tēk-mäñ′) Fr. adv.

Emphatically.

emphatisch (ĕm-fä′-tĭsh) Ger. adj.

Emphatic.

empito (ām′-pĭ-tō) It. n.

Impetuosity.

empituosamente (ām-pĭ-too-ō-sä-mĕn′-tĕ) It. adv.

Impetuously.

emplumer (äñ-plü-mā′) Fr. v.

Literally, to feather: formerly in spinet and harpsichord making, to insert in the upright slip of wood, at the rear end of the key-lever, a piece of crow quill which plucks the strings in producing tones.

emporté (äñ-pôr-tā′) Fr. part. and adj.

Hurried; carried away with feeling.

emportement (äñ-pôrt-mäñ) Fr. n.

Transport; emotion.

empressé (äñ-prĕs-sā′) Fr. part. and adj.

In a hurried manner.

empressement (äñ-prĕs-mäñ′) Fr. n.

Earnestness; haste.

en badinant (äñ bă-dē-näñ′) Fr.

In a jesting, playful manner.

en descendant (äñ dŭ-säñ-däñ′) Fr.

In descending.

en diminuant la force (äñ dē-mē-nü-äñ lä fōrs) Fr.

Decreasing the strength of a tone.

en élargissant (äñ ā-lăr-zhēs-säñ′) Fr.

Broader, slower and freer. Equivalent to allargando.

en enlevant (äñ äñ-lŭ-väñ) Fr.

Lifting up; raising.

en mesure (äñ mŭ-zŭr′) Fr.

In time; as, a tempo.

en ralentissant (äñ ră-läñ-tēs-säñ′) Fr.

Literally, in diminishing: making the time slower.

en serrant (äñ sĕr-räñ′) Fr.
Quickening the time, usually suddenly.

en voz (ĕn-vōth) Spa.
In voice.

enarmonico (ĕn-är-mō′-nĭ-kō) It. adj.
See enharmonic.

enchainez (äñ-shā-nā′) Fr. v.
Begin at once.

enclavure du manche (än-klă-vür′ dü măñsh) Fr.
Literally, enclosure of the neck: a space cut in the belly of the violin for the insertion of the neck.

Ende (ĕn′-dĕ) Ger. n.
End; concluding piece.

endecha (ĕn-dā′-chä) Spa. n.
A dirge.

endechoso (ĕn-dā-chōs′-sō) Spa. adj.
Sorrowful; mournful.

endymatia (ĕn-dĭm-ā′-shä) Grk.
A class of sacred dances of ancient Greece. The dancers were clothed in very brilliant tunics and performed at private and public entertainments. Though these dances were at first sacred to the gods they lost in time much of their sacred character. Their origin is supposed to have been founded on the Egyptian dances and their style was grave and impressive.

energia (ĕn-ĕr-jē′-ä) It. n.
Energy; force.

energicamente (ĕn-är-jĭ-kä-mĕn′-tĕ) It. adv.
Energetically; forcibly. Abbr. eners.

energique (ĕn-ĕr-zhēk′) Fr. adj.
Energetic; vigorous.

energisch (ĕn-ĕr′-zhĭsh) Ger. adj.
Energetic; vigorous.

enfant de choeur (äñ-fäñ dŭ kŭr′) Fr.
Choir-boy.

enfasi (ĕn-fä′-zē) It. n.
Emphasis.

enfaticamente (ĕn-fä-tĭ-kä-mĕn′-tĕ) It. adv.
Emphatically.

enfatice (ĕn-fä′-tĭ-kō) It. adj.
Emphatic.

enfiatamente (ĕn-fē-ä′-tä-mĕn′-tĕ) It. adv.
Proudly; ostentatiously.

enfler (äñ-flā′) Fr. v.
To increase the tone; to swell.

eng (ĕngk) Ger. adj.
Narrow, close, compressed: said of (a) the stretto in fugue (b), narrow, straight organ-pipes.

enge Harmonie (ĕngk′-ĕ här′-mō-nē′) Ger.
Close harmony: that is when the voice-parts lie close together.

Engelstimme (ĕng′-ĕl-shtĭm-mĕ) Ger. n.
The German name for the vox angelica stop in the organ.

Engführung (ĕngk′-für-oongk) Ger. n.
Literally, bringing closer: a name for the stretto in a fugue because the subject and answer are brought closer together.

Englisch Violet (ĕng′-lish fē-ō-lĕt′) Ger.
A name given by Leopold Mozart to the viola d'amore. This instrument became very popular in England during the Eighteenth Century and the name "Viol" in German means both violet and viola. Furthermore, the especially soft voice doubtless carried with it a suggestion of the retiring qualities of the violet.

englische Mechanik (ĕng′-lĭsh-ĕ mā-khän-ēk′) Ger.
English action, applied to pianos.

English concert pitch
The pitch generally adopted in England, after some discussion, in 1896. According to this pitch A on the second space of the G clef has 439 double vibrations per second at a temperature of 68° Fahr. or 435 double vibrations per second at a temperature of 59° Fahr. This pitch has since been adopted by all musical bodies in England except the military bands.

English fingering
The system of marking piano-music, in which the notes for the thumb are designated by the sign × or + and the notes for the fingers by 1, 2, 3, 4. Sometimes called American fingering.

English horn
A meaningless name which has been given the alto oboe or cor anglais. The real name doubtless should be angle horn and is derived from the angle which the tubes of the older instruments described. The French adjectives "angle" meaning angle and "anglais" meaning English, having been confused. Now, however, the tube is straight.

enguichure (äñ-gē-shür′) Fr. n.
The mouthpiece of a hunting horn.

enharmonic
1. The early history of Greek music is enveloped in great obscurity and the earliest indications of a regular system are found in the little that can be discovered concerning the poet-musician, Olympus, who lived about 1400 B.C. It is comparatively certain that the Greeks had three kinds of scales,

two of them corresponding to our two, the diatonic and the chromatic, the first having eight tones and the second thirteen tones in an octave. The third, however, was termed enharmonic and its introduction was attributed to Olympus. Very small intervals were employed in this scale, their extent being about a quarter tone.

2. In modern music enharmonic refers to a system that is theoretical rather than practical. It pertains to notes named and written differently, but sounded alike, as F sharp and G flat. In theory these notes are distinct, being separated by a small interval, less than a semitone, but on the majority of keyboard instruments and, in fact, all instruments except those of the viol tribe, intervals smaller than a semitone are not considered and as a result the interval between F natural and G natural is divided almost in half, and the tone occurring at this interval serves as both F sharp and G flat. There are, however, organs and pianos on which the smaller intervals are observed, but the practice requires so much more extensive a keyboard that such instruments are not practicable. In instruments of the viol family the exact pitch of each tone is not fixed by the makers as it is in other instruments, and the performer is allowed to observe intervals smaller than a semitone. In vocal performance the same is likewise possible. Equivalent to enharmonique (Fr.) and enharmonisch (Ger.).

enharmonic change

Writing a chord in two ways so as to change the notation, but not the sound, as C♯, E, G, B♭, on a keyboard is identical with C♯, E, G, A♯, both in relative position and pitch.

enharmonic chords

Chords which are alike in pitch and sound but are written differently. For instance, a chord composed of C sharp, E, G and B flat on the piano or organ is played on the same keys as a chord composed of C sharp, E, G and A sharp, B flat and A sharp being identical on the keyboard. However, the first chord belongs to one key and the second to another key. Consequently the use of the individual chords depends upon the key in which a composition is written.

enharmonic diësis

The difference between a diatonic and a chromatic semitone; approximately a quarter tone. Theoretically it is the difference between F sharp and G flat which can not be observed on the piano or the organ, the two tones being represented by the same black key as the pitch of each tone on these instruments is prearrangd by the maker. The difference, however, can be expressed on the violin or by the voice as in these cases the pitch may be altered any degree at the will of the player or singer.

enharmonic genus

That method of dividing the octave in which the tones used are less than semitones; that is, approximately quarter-tones.

enharmonic intervals

1. Intervals which produce exactly the same sound but which may be called by different names, or may be differently described. For example, the interval from C to E flat is called a minor third; but if instead you should describe that same interval as reaching from C to D sharp, then the interval would be called an extreme second, yet in both cases the same sound is produced to the ear. Again any note may have at least three names; for example, G may be described as the double sharp of F, or the double flat of A.

2. In the old Greek scale an enharmonic was an interval of less than a half step. Such intervals are possible even now in instruments like the violin or trombone where there are no fixed keys or frets and the interval depends on the ear of the player.

enharmonic keys

All keys on the keyed instruments in general use are enharmonic keys, because the same digital may be used for a flat or a sharp of the note just above or below it. Some musicians contend that the difference between C sharp, for example, and D flat should be expressed on a keyboard, and keyed instruments have been devised with more than the usual twelve keys (seven white and five black), to the octave. Instruments having such keys are called enharmonic instruments.

enharmonic modulation

When two chords are formed by the same combination of tones, but in which the notes may be called different names, these chords are said to be enharmonic; for example, the two chords C, D sharp, G, C, and C, E flat, G, C, produce exactly the same sound, but the second tone may be called either E flat or D sharp. Such a change in the names, yet producing no change of tone, is called enharmonic modulation.

enharmonic organ

A reed organ invented by an American, H. W. Poole, in 1848 and furnished with enough keys to produce all tones of the untempered scale, that is, a sharp and a flat for each white key as opposed to those keyboard instruments which give only the tones of the tempered scale, such as the pipe organ and the piano, in which only one chromatic key serves as the sharp of one key and the flat of the key next above.

enharmonic relation

The relation existing between two chromatics or semitones, when by lowering one or raising the other, they become identical.

enharmonic scale

A scale having more than twelve tones to the octave; a scale proceeding by intervals smaller than semitones, that is approximately quarter tones.

enigmatical canon

See riddle-canon.

enimma (ā-nēm′-mä) It. n.

Enigma.

enjoué (äñ-zhū-ā′) Fr. adj.

Lively; merry.

enjouement (äñ-zhū-mäñ′) Fr. n.

Cheerfulness; playfulness.

enlever (äñ-lŭ-vā′) Fr. v.

To lift, as the hand in beating time.

énoncer (ā-nôñ-sā′) Fr. v.

To enunciate: to word.

énonciation (ā-nôñ-săs-yôñ′) Fr. n.

Utterance; expression; enunciation.

enoplia (ĕn-ō′-plĭ-ä) Grk. n.

Literally, under arms: applied to the war music of the Spartans. Military dancing was a part of the education of the Spartan youth. Dancing in their fighting gear trained them in the art of hand to hand combat. The Pyrrhic or war dance imitated the modes of avoiding blows and darts, also the hurling of javelins. It was practiced by the children of Sparta. Before a battle the Spartans offered sacrifices in the early morning and then set out against the enemy with closed ranks and regular step, and the war song, a hymn to Mars, the god of war.

enregisseur rivoire (äñ-rŭ-jēs-sür′ rē-vwär′) Fr.

An invention in 1895 by Rivoire of a phonautograph attachment to a piano. A phonautograph is an instrument for registering the vibration of a sounding body. Same as music-recorder.

ensayo (ĕn-sä′-yō) Spa. n.

The rehearsal of a piece.

enseignement (äñ-sān-mäñ′) Fr. n.

Instruction; information.

ensemble (äñ-säñ-bl) Fr. n.

The union of all the performers in a concerted composition, as in a chorus with full orchestral accompaniment.

ensemblestück (äñ-sän-bl-stük′)

A term made up of the French word, ensemble, meaning together, and the German word, stück, meaning piece. A piece of concerted music.

entgegen (ĕnt-gā′-khĕn) Ger.

entgegengesetzt (ĕnt-gā′-khĕn-ghĕ-sĕtzt) Ger.

Opposite, as applied to motion.

enthousiasme (äñ-too-zē-äsm′) Fr. n.

Enthusiasmus (ĕn-too-zĭ-äs′-moos) Ger. n.

Enthusiasm.

enthusiastisch (ĕn-too-zĭ-äs′-tĭsh) Ger. adv.

Enthusiastically.

entonner (äñ-tŏn-nā′) Fr. v.

To intone; to sing or chant.

entr' acte (äñ-trăkt′) Fr. n.

1. The interval of time between acts.

2. Light musical composition suitable to be played between acts.

entrada (ĕn-trä′-dä) Spa. n.

entrante (ĕn-trän′-tĕ) It. n.

entrata (ĕn-trä′-tä) It. n.

Entrance; introduction; prelude.

entre-chats (äñt-rŭ-shă′) Fr. n.

Literally, an introduction, an entrance: applied to the peculiar bounds with which a dancer leaps across the stage on entering.

entrée (äñ-trā′) Fr. n.

Entrance; introduction; prelude.

entremese (ĕn-trĕ-mā′-sā) Spa. n.

A burlesque interlude.

entremets (äñt-rŭ-mā′) Fr. n.

Literally, a table relish: movements introduced into a composition for variety.

Entscheidung (ĕnt-shī′-doongk) Ger. n.

Decision; a cutting short.

entschieden (ĕnt-shē′-dĕn) Ger. adj.

Decided; clear; positive.

entschlafen (ĕnt-shlä′-fĕn) Ger. v.

To diminish gradually; to die away.

Entschliessung (ĕnt-schlēs′-oongk) Ger. n.

Determination; resolution.

entschlossen (ĕnt-shlôs′-sĕn) Ger. adj.
Determined.

Entschlossenheit (ĕnt-schlôs′-sĕn-hīt) Ger. n.
Firmness.

Entschluss (ĕnt-shloos′) Ger. n.
Resolution.

entusiasmo (ĕn-too-zĭ-äs′-mō) It. n.
Enthusiasm.

Entwurf (ĕnt-voorf′) Ger. n.
Outline of a composition; design; sketch.

enunciato (ā-noon-chĭ-ä′-tō) It. adj.
Enunciated; proclaimed.

enunciazione (ā-noon-chĭ-ä′-tsĭ-ō′-nĕ) It. n.
Enunciation; announcement.

envoy
Formerly a postscript to a composition, particularly a ballad or other sentimental poem.

eolia (ā-ō′-lĭ-ä)

eolian (ā-ō′-lĭ-ăn) It. n.
See Æolian.

epicamente (ĕp-ĭ-kä-mĕn′-tĕ) It. adv.
Literally, epically: in a heroic manner; boldy.

epicedion (ĕp-ĭ-sē′-dĭ-ŏn) Eng n. from the Grk.

epicedium (ĕp-ĭ-sē′-dĭ-ŭm) Eng n. from the Lat.
A funeral-song; dirge; elegy.

epico (ā′-pĭ-kō) It. adj.
Heroic; epic.

epigonion (ĕp - ĭ - gō′ - nĭ - ŏn) Eng. n. from Grk.

epigonium (ĕp-ĭ-gō′-nĭ-ŭm) Eng. n. from Lat.
An ancient Greek instrument of very indefinite character. It is supposed to have been strung with forty strings plucked with the fingers. It was named after its inventor, Epigonus, a hazy character in history.

epilenia (ĕp-ĭ-lē′-nĭ-ä) Grk. n.
Songs of the vineyard.

epilenios (ĕp-ĭ-lē′-nĭ-ōs) Grk. n.
The dance of the wine-press. Among the Greeks, as among all other nations, the gathering in of the crops was a time for great rejoicing, which was expressed in feasts, games, songs and dances. This dance was a vintage dance, and was originally performed only by the members of the family. It was a lively dance, and as the merry-makers made believe to gather in the grapes, to carry them in baskets, to tread them in the vats, and to pour the rich juices into tubs, and finally to drink it, they went through many lively gestures and much exercise. Later this dance became a professional dance, and was given over to the servants of the household.

épinette (ā-pē-nĕt′) Fr. n.
The French name for spinet derived from the word épine, meaning thorn, and referring to the quills which pluck the strings in producing sounds.

epinicion (ĕp-ĭ-nĭs′-ĭ-ŏn) Eng. n. from Grk.
1. A song of triumph.
2. In the Greek Church, the Triumphal Sanctus or triumphal hymn.

epiodion (ĕp-ĭ-ō′-dĭ-ŏn) Grk. n.
A funeral-song; dirge.

episode

episode (ā-pē-sôd) Fr. n.
A portion of a composition not founded upon the principal theme or subject. In a fugue, applied to such parts, as come between the repetitions of the main theme.

episodicamente (ĕp-ĭ-sō-dĭ-kä-mĕn′-tĕ) It. adv.
After the manner of an episode.

episodico (ĕp-ĭ-sō′-dĭ-kō) It. adj.
Pertaining to or having the character of an episode.

episodisch (ĕp-ĭ-zō′-dĭsh) Ger. adv.
After the manner of an episode.

epistle side
The left or south side of the altar as the priest faces the congregation. So-called because the epistle is read from that side.

epistrophe (ĕ - pĭs′ - trō - fē) Eng. n. from Grk.
A refrain.

epitalamio (ĕp-ĭ-tä-lä′-mĭ-ō) It. n.
A nuptial song.

epitasis (ĕp-ĭt′-ä-sĭs) Eng. n. from Grk.
1. The tightening of the strings of an instrument in raising the pitch; the opposite of anesis.
2. The raising of the pitch of the voice.

epithalamy (ĕp-ĭ-thăl′-ă-mĭ) Eng. n.

epithalme (ĕp-ĭ-tălm′) Fr. n.
A nuptial song.

epitonion (ĕp - ĭ - tō′ - nĭ - ŏn) Eng. n. from Grk.
1. An ancient tuning wrench.
2. A pitch-pipe.

epitrite (ĕp′-ĭ-trīt) Eng. n. from Grk.

epitritus (ĕp-ĭ-trī′-tŭs) Lat. n.
A metrical foot consisting of three long and one short syllable or note, named first (primus), second (secundus), third (tertius), or fourth (quar-

tus), according as the short syllable or note falls, thus:
1. ◡ — — —, 2. — ◡ — —,
3. — — ◡ —, 4. — — — ◡.

epode (ĕp'-ōd) Eng. n. from Grk.
Literally, after-song: a refrain.

eptacorde (ĕp'-tă-kôrd) Fr. n.

eptacordo (ĕp-tä-kôr'-dō) It. n.
1. A lyre with seven strings.
2. The interval of a seventh.
3. A scale of seven notes.

equabile (ā-kwä'-bĭ-lĕ) It. adj.
Even; smooth; equable.

equabilmente (ā-kwä-bĭl-mĕn'-tĕ) It. adv.
Equably; smoothly.

equal
Having the same value or quantity.
1. With reference to notes it means that they are equal to each other in time value.
2. With reference to voices it means having the same compass: thus, two or more sopranos, or two or more bass voices, are said to be equal voices. In a looser sense the word is sometimes used to describe voices of the same sex, as, a composition written for female voices is said to be written for equal voices. This latter use of equal, however, is not approved of by all musicians.

equal counterpoint
A composition of two or more parts in which the notes are of equal duration.

equal temperament
The system in which the octave is divided into twelve equal semitones, all a trifle out of time. In this scale all the twenty-four major and minor keys may be used with equal ease. See also temperament.

equal voices
Voices of the same kind singing together, i. e., all men's, all women's, or all boys'.

equisonance
The harmony of sound existing between the corresponding notes of octaves or double octaves. Equivalent to equisonnance.

equisonant
Of like sound; in unison.

equisono (ā-kwē'-sō-nō) It. adj.
Having the same sound, or being in unison.

equivocal chord
A term applied to chords that may, with slight changes in notation, belong to more than one key.

Erard action
The so-called double-action mechanism that was the reconstruction of the harp; named for the inventor Sebastian Erard, a Frenchman (1752-1831). The strings of the harp are all tuned a half tone lower than is natural. For instance, there are no C strings, their pitch being C flat instead. In the pillar of the harp are rods which connect the pedals at the base of the pillar with a mechanism on the neck. This mechanism consists of discs each studded with two pins. The number of discs corresponds with the number of strings on the instrument and when at rest the strings are allowed to pass between the pins in the discs. When a pedal, for instance, the one connected with the C strings, is half-way depressed, the string is slightly shortened and the tone is raised a half tone so that C natural is sounded. If the pedal is entirely depressed the string is shortened still more and the tone is raised to C sharp.

erbeb Arab. n.
The rebec; a bowed instrument antedating the violin.

erfreulich (ĕr-froi'-lĭkh) Ger. adj.
Pleasing.

ergriffen (ĕr-grĭf'-fĕn) Ger. adj.
Agitated; affected.

Ergriffenheit (ĕr-grĭf'-fĕn-hīt) Ger. n.
Agitation; emotion.

erh h'sien Chin. n.
An instrument having a small cylindrical body, several inches in diameter, and a long slender neck. It is finished with two silk strings which vibrate by means of a bow.

erhaben (ĕr-hä'-bĕn) Ger. adj.
Lofty; sublime; majestic.

Erhabenheit (ĕr-hä'-bĕn-hīt) Ger. n.
Sublimity; loftiness.

erheben (ĕr-hā'-bĕn) Ger. v.
To lift the hand, as in beating time. To raise.

erhöhen (ĕr-hā'-ĕn) Ger. v.
To raise.

Erhöhung (ĕr-hā'-hoongk) Ger. n.
The raising or sharping of a tone.

Erhöhungszeichen (ĕr-hā'-hoongk-tsī-khĕn) Ger. n.
The sharp sign.

Ermunterung (ĕr-moon'-tār-oongk) Ger. n.
Vivacity; spirit.

Erniedrigung (ĕr-nē'-drīkh-oongk) Ger. n.
The lowering of the pitch; flatting.

Erniedrigungszeichen (ĕr-nē′-drĭkh-oongks-tsī′-khĕn) Ger. n.
The sign used in lowering the pitch of a note, as the ♭, or the ♮ after a sharped note.

ernst (ĕrnst) Ger. adj.
Earnest.

ernst und mit steigender Lebhaftigkeit (ērnst oont mĭt shtī′-khĕn-dĕr lāp′-häf-tĭkh-kīt) Ger.
Earnestly, and with increasing liveliness.

Ernsthaftigkeit (ĕrnst′-häf-tĭkh-kīt) Ger. n.
Earnestness.

ernstlich (ĕrnst′-lĭkh) Ger. adj.
Serious; earnest.

Erntelied (ĕrn′-tĕ-lēt) Ger. n.
Harvest song.

Eröffnung (ĕr-ĕf′-noongk) Ger. n.
The beginning.

Eröffnungsstück (ĕr-ĕf′-noongk-shtükh′) Ger. n.
Overture.

eroico (ā-rō′-ĭ-kō) It. adj.
Heroic.

eroicomico (ä-rō-ĭ-kō-mē′-kō) It. adj.
Mock heroic.

erotic
erotico (ā-rō′-tē-kō) It. adj.
érotique (ā-rô-tēk′) Fr. adj.
Treating of love; amorous.

erste Mal (ĕrst-ĕ mäl) Ger.
First time.

ersterben (ĕr-shtār′-bĕn) Ger. v.
To gradually grow fainter.

ertönen (ĕr-tā′-nĕn) Ger. v.
To sound.

Erweckung (ĕr-vĕk′-oongk) Ger. n.
Buoyancy; ardor.

erweitern (ĕr-vī′-tĕrn) Ger. v.
To develop; to enlarge.

erweitert (ĕr-vī′-tĕrt) Ger. adj.
Developed; enlarged.

erweiterte Harmonie (ĕr-vī′-tär-tĕ här-mō-nē′) Ger.
Literally, enlarged harmony; in English, open harmony, in which the notes of the various chords are separated by wide intervals.

erweiterte Satz (ĕr-vī′-tär-tĕ zäts) Ger.
Literally, expanded theme: that is, a movement containing a complete explanation of the principal subject of a musical composition.

Erweiterung (ĕr-vī′-tĕr-oongk) Ger. n.
The widening of any of the intervals in a fugal theme.

Erzähler (ĕr-tsā-lĕr) Ger. n.
The one who reads the story which connects the solos and choruses in Passion music, also called Narrator or Evangelist.

Erzählung (ĕr-tsā′-loongk) Ger. n.
Narration; recital; story.

Erzlaute (ĕrts′-low-tĕ) Ger. n.
The arch-lute.

Es (ĕs) Ger. n.
E flat.

Es dur (ĕs-door) Ger.
The key of E flat major.

Es moll (ĕs-môl) Ger.
The key of E flat minor.

esacordo (ā-zä-kôr′-dō) It. n.
1. Hexachord.
2. The interval between any tone and the sixth above, as C — A.

esatto (ā-zät′-tō) It. adj.
Precise; accurate.

esatto intonazione (ā-zät′-tō ĭn-tō-nä-tsĭ-ō′-nĕ) It.
Accurate intonation.

esclamato (ās-klä-mä′-tō) It. adj.
Delivered in an exclamatory style.

esecutore (ā-zĕ-koo-tō′-rĕ) It. n.
Executor; performer.

esecuzione (ā-zĕ-koo-tsĭ-ō′-nĕ) It. n.
Execution.

eseguire (ā-zā-goo-ē′-rĕ) It. n.
To execute; to perform.

esempio (ā-zăm′-pĭ-ŏ) It. n.
Example.

esercizi (ā-zĕr-chē′-tsē) It. n.
Exercises.

esercizio (ā-zĕr-chē′-tsĭ-ō) It. n.
An exercise.

esercizj (ā-zĕr-chē′-tsē) It. n.
Exercises.

Eses (ĕs-ĕs) Ger. n.
E double-flat.

esitamento (ā-zē-tä-mĕn′-tō) It. n.
esitazione (ā-zē-tä-tsĭ-ō′-nĕ) It. n.
Hesitation.

esonare (ā-zō-nä′-rĕ) It. v.
To adorn.

espace (ŭs-păs′) Fr. n.
Literally, space; applied to the spaces on the staff.

espagnol (ĕs-păn-yôl′) Fr. adj.
espagnuolo (ĕs-pän-yoo-ō′-lō) It. adj.
Spanish.

espansivo (ĕs-pän-sē′-vō) It. adj.
Same as con espansione.

esperto (ĕs-pār′-tō) It. adj.
Expert; skilful.

espirando (ĕs-pē-rän′-dō) It. adj.
Expiring: growing fainter to the end.

espressione (ĕs-prĕs-sĭ-ō′-nĕ) It. n.
Expression.

espringale (ēs-prĭn-gä′-lĕ) It. n.
Spring dance.

esquisse (ĕs-kēs′) Fr. n.
Sketch; outline.

essai (ĕs-sĕ′) Fr. n.

essay
A trial; experiment.

essential dissonances
Those intervals whose members must move in a certain direction to satisfy the ear, when they are added to the chord built on the fifth note of the scale.

essential harmonies
1. Harmony, independent of all melodic ornaments, that is ornaments appearing in one part only.
2. The harmonies, or chords, built on the first, fourth and fifth notes of a scale.

essential notes
Those that are necessary to make up a chord in contradistinction to all incidental or ornamental notes.

essential seventh
The dominant chord of the seventh. This is a four-toned chord built on the fifth note of a scale and consisting of that note plus notes at intervals of a third, fifth and seventh, respectively.

essodio (ĕs-sō′-dĭ-ō) It. n.
Interlude.

estemporale (ĕs-tĕm-pō-rä′-lĕ) It. adj.

estemporaneo (ĕs-tĕm-pō-rä′-nĕ-ō) It. adj.
Extemporaneous; uttered on the spur of the moment.

esthetics (ĕs-thĕt′-ĭks)
Pertaining to the science of the beautiful in art, the theory and philosophy of taste. In music that which treats of the cause of musical impression and the laws by which effects can be produced, in opposition to the practical theory which deals with harmony and counterpoint, and to the investigation of the physical phenomena of music. Its chief aims are to investigate the nature of the force which music possesses in affecting the soul, to define the beautiful in music, and to analyze the power of music to awaken associations. Schopenhauer, Hanslick and Helmholtz are prominent among those who have studied and written upon the subject of esthetics.

estinguendo (ĕs-tĭn-goo-ĕn′-dō) It.
Extinguishing.

estinto (ĕs-tēn′-tō) It. part. and adj.
Extinguished.

estravaganza (ĕs-trä-vä-gän′-tsä) It. n.
See extravaganza.

estremamente (ĕs-trā-mä-mĕn′-tĕ) It. adv.
Extremely.

estremo (ĕs-trā′-mō) It. adj.
Extreme; utmost.

estribilho (ĕs-trĭ-bēl′-yō) Port. n.
A familiar Portuguese air.

estrinciendo (ĕs-trēn-chān′-dō) It. part. and n.
Playing with force and accuracy.

estriniendo (ĕs-trēn-yān′-dō) It. adj.
Extremely legato; that is, smooth, without breaks or pauses. The opposite of abrupt or staccato.

estro (ĕs′-trō) It. n.
Poetic rage, or inspiration.

estro poetico (ĕs′-trō pō-ā′-tĭ-kō) It. n.
Power of imagination to compose.

esultazione (ā-zool-tä-tsĭ-ō′-nĕ) It. n.
Exultation.

Et Incarnatus (ĕt ĭn-kär-nā′-tŭs) Lat.
"And He was born;" a portion of the Credo, in the Mass.

Et Resurrexit (ĕt rĕz-ŭ-rĕks′-ĭt) Lat.
"And rose again;" a part of the Credo, in the Mass.

Et Vitam (ĕt vī′-tăm) Lat.
"And life everlasting;" a part of the Credo, in the Mass.

étalon (ā-tă-lôñ′) Fr. n.
The French equivalent of scale as the word is used in regard to organ pipes. It refers to the relation between the width and the length of a pipe. A pipe that is wide in proportion to its length is said to be of a large scale; and one that is narrow in proportion to its length is said to be of a narrow scale.

éteinte (ā-tăñt′) Fr. adj.
Gradually becoming inaudible.

étendre (ā-tăñdr′) Fr. v.
To spread; to expand.

etendue (ĕ-täñ-dü′) Fr n.
Extent: the extent or compass of voice or instrument.

etichetta (ā-tĭ-kĕt′-tä) It. n.
The maker's label on a violin.

étoffé (ā-tôf-fā′) Fr. part. and adj.
Having body or substance, as a voice.

étouffer (ā-toof-fā′) Fr. v.
Literally, to smother; to deaden the tone.

étouffoir (ā-toof-wär′) Fr. n.
Literally, an extinguisher.
1. A damper in the piano, to silence vibration.
2. A mute in brass instruments.

être en répétition (ĕtr-äñ rā-pā-tēs-yôñ′) Fr.
To be in rehearsal.

ettacordo (ĕt-tä-kôr′-dō) It. n.

1. A lyre with seven strings.

2. The interval of a seventh.

3. A scale of seven notes. Equivalent to eptacorde (Fr.) and synonym of eptacordo.

étude (ā-tüd′) Fr. n.

Literally, a study: a composition written especially to give practise in some technical difficulty.

etude de concert (ā-tüd′ dŭ kôñ-săr′) Fr.

Literally, a concert study; one intended for public display of skill.

étudier (ā-tüd-yā′) Fr. v.

To study; to practise.

étui (ā-twē′) Fr. n.

A box or case for an instrument.

etwas langsamer (ĕt′-väs länkh′-zäm-ĕr) Ger.

Somewhat slower.

eufonia (yoo-fō-nē′-ä) It. n.

Euphony; harmonious arrangement of sounds in composition.

eufonico (yoo-fō′-nē-kō) It. adj.

Euphonious; harmonious.

eulogy

A speech or writing composed for the express purpose of praising its subject. Musically, a composition for the same purpose.

euouae (ū-oo′-ē)

A word composed of the vowels in the words "Seculorum, Amen," at the close of the Gloria Patri, in the Gregorian chants: the trope or concluding formula, at the end of the melody for the Lesser Doxology: also, any trope. Synonym of evovae.

euphon

1. See euphonium.

2. In the organ a stop comprising pipes fitted with reeds and giving a soft, sweet tone like that of the clarinet. The lowest tone is three octaves below middle C.

euphoniad

An improved form of the orchestrion as it was invented by Abbé Vogler, furnished with thirty keys, and capable of imitating the tones of the organ, the horn, the bassoon, the clarinet and the violin. See also orchestrion.

euphonic-horn

euphonion

A brass wind instrument of a large size and even pitch, and furnished with valves. It was invented by Sommer of Weimar in 1843. Same as sommerophone.

euphonium (yoo-fō′-nĭ-ŭm) Eng. n. from Lat.

1. An instrument invented by Chladni in 1790. It consisted of steel rods upon which are strung glass tubes to be set in vibration with the moistened fingers.

2. The bass of the saxhorns.

Euterpe (yoo-tĕr′-pē) Eng. n. from Grk.

One of the nine Muses of classical mythology. To her the invention of the double flute was attributed. She was patroness of flute-players and was sometimes called Tibicina because she presided over the pipes. Since she favored the simpler melodies of the primitive people more than the finished art of music, she was often associated with the patron of the lyre, Apollo, and with the ritual music of Bacchus, god of wine.

eutimia (yoo-tē′-mē-ä) It. n.

Vivacity; alacrity.

evacuatio (ē-văk-ū-ā′-shĭ-ō) Lat. n.

evacuazione (ā-vä-koo-ät-sĭ-ō′-nĕ) It. n.

Literally, the making empty: a system in medieval music whereby the value of the full-faced, or black-headed notes, was reduced in value one-half by writing them in outline only.

éveillé (ā-vā-yā′) Fr. adj.

Brisk; animated.

evensong

evening song

Evening service in the Anglican Church; known as Vespers in the Roman Catholic Church.

eversio (ē-vŭr′-shĭ-ō) Lat. n.

The inversion of the parts in double counterpoint.

évidoir (ā-vē-dwär′) Fr. n.

A bit; in constructing wind instruments the bit is used to hollow out the tubes.

evirato (ā-vē-rä′-tō) It. n.

Formerly, Italian men with soprano voices, who sang the high parts in church and theatre.

evolutio (ĕv-ō-lū′-shĭ-ō) Lat. n.

The development of a theme by inversion; that is, placing an upper part under a lower part, or a lower part above a higher part by transposing them an octave, fifth, or some other interval, higher or lower.

evovae (ē-vō′-vē)

A word composed of the vowels in the words, Seculorum, Amen, at the close of the Gloria Patri, the Gregorian Chants: the trope or concluding formula, at the end of the melody for the Lesser Doxology: also, any trope. Synonym of euouae.

exaltation, avec (ăv-ĕk ĕgs-ăl-tăs-yôñ') Fr.

With exaltation; in an exalted manner.

examples

1. Brief compositions illustrating a lesson.

2. One of the classes of the ancient religious ceremonies, called Mysteries, representing the act of the saints.

excellens (ĕk'-sĕl-ĕnz) Grk. n.

The upper or last tetrachord of the ancient system, a tetrachord being a group of four tones of which the Greek modes or scales were composed.

excluded sound

Any one of the three sounds in a harmonic triad, that is, a common chord consisting of three tones, namely, the fundamental note, or note upon which the chord is built; a note which is a third or two tones of the natural scale above the fundamental note; a note which is a fifth or three tones and a semitone above the fundamental note.

exécutant (ĕks-ā-kü-tāñ') Fr. n.

A performer.

execution

Technical skill; facility in playing an instrument or in singing.

exercise (ĕks-ĕr-sēs') Fr. n.

A passage composed for the purpose of improving the technique, muscles, or voice of the performer. Equivalent to exercitium (Ger.).

exercise de l'archet (ēks-ĕr-sēs' dū lăr-shā') Fr.

Literally, exercise or practice of the bow: used in violin playing.

Exercitium (ĕks-ĕr-tsē'-tĭ-oom) Ger. n.

Equivalent to exercise.

exercizi (ĕx-ĕr-chē'-tsē) It. n.

Exercises.

exhaust pallet

exhaust valve

A valve in the organ by means of which the bellows is emptied after playing.

exhibition

A benefaction given to an English university or school of music, for the maintenance of pupils, independent of the foundation; a scholarship; in Scotland called a bursary.

explosive tone

A tone obtained by sounding a note suddenly and with great force and as suddenly diminishing.

exposition

The development of a theme according to some one of the musical forms.

expressif, orgue (ôrg ĕx-prŭs-sēf') Fr. n.

The harmonium. Abbr. exp., expr.

expression.

The method of bringing out the intellectual and emotional contents of a composition; appreciative interpretation.

expression marks

Directions written for the performance of a composition, either words, phrases, or signs.

expression stop

In the harmonium, a stop that closes the escape-valve of the bellows so that the wind pressure, and consequently the intensity of the tone, may be varied by a quick or slow use of the pedals.

expressive organ

The harmonium.

expressivo (ĕx-prĕs-sē'-vō) It. adj.

Expressive.

Expressivorgel (ĕx-prĕs'-sēf-ôr'-khĕl) Ger. n.

The harmonium.

extemporaneous

Music played or sung as it is composed without previous preparation.

extempore (ĕx-tĕm'-pō-rē) Lat. adj.

Extemporaneous; unstudied; said of music played without previous composition.

extemporize

To sing or play, composing the music as one proceeds; to improvise.

extemporizing machine

A machine for recording an extemporaneous performance on the organ or piano, by means of mechanism connected with the keyboard.

extended

1. Dispersed, applied to chords. See also extended harmony.

2. Enlarged; made greater, applied to a development.

extended compass

A range beyond the ordinary limits of voice or instrument. Pianos were formerly said to have extended compass when their range exceeded five octaves, but now they are not considered as having extended compass unless they have a range of over seven octaves.

extended harmony

Harmony in which the notes forming various chords are separated from each other by wide intervals, or more strictly, arrangements of chords in which the upper parts exceed the compass of an octave.

extended interval

Any interval greater than a major; for instance, between E and F sharp is a major interval, between E flat and F sharp an extended interval. See also augmented intervals.

extended phrase

A variation of a melody slightly lengthening a phrase, which is a short continuous passage in music usually composed of two measures.

extended section

A section lengthened into five to eight bars, a section being a short division of a composition having distinct rhythmic and harmonic boundaries.

extension

On the violin, the extension of the little finger or forefinger of the left hand; on the piano, a stretch.

extension pedal

The loud pedal on the piano.

extraneous chromatic signs

Accidentals; signs altering the pitch of the notes before which they stand, from the pitch required by the signature or regular key, or restoring them to their original pitch after such alteration. These signs are the sharp (♯), double sharp (×), flat (♭), double flat (♭♭), and the natural (♮). The force of such signs is usually limited to a bar.

extraneous modulation

A modulation or change, into some unrelated key.

extraneous sharps and flats

Outside, without, foreign: sharps and flats not found in the key in which a composition is written; accidentals, sharps and flats used to raise or lower a note by a half tone.

extravaganza (ĕx-trä-vä-gäñ'-tsä) It. n.

A piece composed in burlesque style, usually based upon a serious composition.

extreme

extrême (ĕx-trĕm') Fr. n. and adj.

1. The outside parts, as bass and soprano.

2. Relating to augmented intervals.

extreme flat eighth

The octave diminished by one semitone at either extreme.

extreme flat fourth

A perfect fourth diminished by one semitone at either extreme.

extreme interval

The same as augmented interval.

extreme triad

A chord of three tones which consists of a root, a major third, four steps and an augmented fifth, eight half steps.

F

F

1. The fourth tone of the scale of C major, that is, of the scale which has C for the first degree or keynote and has the interval of a major third, two whole tones, between C and the third degree, namely E. The scale is considered the typical diatonic scale because it necessitates no sharps or flats to bring about the succession of tones and semitones required to make a complete diatonic scale.

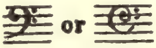
2. The name of one of the major keys, that is, of one of the keys having the interval of a major third, two whole tones, between the first and the D flat, and E flat, in order to obtain third degrees, in this instance, F and A. The key of F major necessitates the use of one flat, B flat, to obtain the proper diatonic succession of intervals. These appear in its signature.

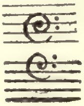
3. The name of one of the minor keys, that is, the name of that key which has F for a keynote or first degree and has the interval of a minor third, one whole tone and a half tone between F and A, the first and third

degrees. It is called the relative minor of A flat major, because each key requires the use of flats, A flat, B flat, the succession of tones and semitones required to make a complete diatonic scale.

4. The abbreviation F stands for forte (loud); ff or fff, fortissimo (very fast).

F clef
A character, evolved from the letter F, placed at the head of the staff to indicate the position of f, that is, the F five tones below middle C. The two dots following it are on each side of the line which represents F. The F clef is now placed only on the fourth line of the staff and is called the bass clef. Prior to the Eighteenth Century it was also written on the third and fifth lines, and was known as the barytone, and basso profundo clef, respectively.





F double flat
F lowered two half-steps by means of a double flat; same tone as E flat.

F double sharp
F raised two semitones by means of a double sharp; the same tone as G.

F dur (door) Ger.
The key of F major. See also F.

F flat
The note F lowered a semitone by means of a flat (♭).

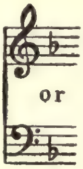
F holes
The two f-shaped sounding-holes cut on each side of the strings in instruments of the violin family.

F in alt
F in the first octave above the treble staff.

F in altissimo
F in the highest or second octave above the staff.

F Löcher (f lākh′-ĕr) Ger. n.
The f-shaped holes in the belly of the violin and like instruments, so-called from their shape.

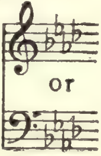
F major
The major key whose signature is one flat.



F major

F minor
The minor key whose signature is four flats, relative to A flat major. See also F.

F moll (ĕf-môl) Ger.
The key of F minor.



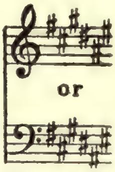
F minor

F Schlüssel (ĕf shlüs′-sĕl) Ger. n.
The F or bass clef. See also F clef.

F sharp
The note F raised a semitone by means of a sharp (♯).

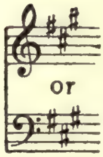
F sharp double
F raised two semitones by means of a double sharp; the same tone as G.

F sharp major
The major key whose signature is six sharps.



F sharp major

F sharp minor
The minor key whose signature is three sharps; relative to the key of A major.



F sharp minor

fa (fä) It. and Fr. n.
The name applied to the tone F in France and Italy. The fourth of the syllables used in naming the tones of the scale in the Aretinian system. In the fixed do system it always stands for F. In the movable do system it is the fourth tone of any major scale. Spelled fah in the Tonic Sol-fa system. Formerly fa was applied to any flatted note.

fa bémol (fä bā-môl′) Fr.
F flat.

fa bemolle (fä bā-môl′-lĕ) It.
The note F flat.

fa dièse (fä dē-ĕz′) Fr.
F sharp.

fa diesis (fä dē-ā′-sĭs) It.
The note F sharp.

fa fictum (fä-fĭk′-tŭm) Lat.

fa finto (fä fēn′-tō) It.
A term used formerly to designate a flatted note.

fa la
1. The air, chorus or refrain of many old songs, very much used in the Seventeenth Century.
2. A dance.

fa maggiore (fä mäd-jō′-rĕ) It.
The key of F major. See also F.

fa majeur (fä mă-zhŭr′) Fr.
The key of F major. See also F.

fa mi
Syllables in the musical language of all countries which designate a descent of half a tone. Formerly limited to the descent of half a tone from F to E, now any descent.

fa mineur (fä mē-nŭr′) Fr.
The key of F minor. See also F.

fa minore (fä mē-nō′-rĕ) It.
The key of F minor. See also F.

fabella (fā-bĕl′-ä) Lat. n.
An interlude.

fabliau (făb-lĭ-ō′) Fr. n.
An old narrative poem; a metrical tale of the troubadours of the Twelfth and Thirteenth Centuries.

fablier (făb-lĕ-ā′) Fr. n.
One of the class of medieval bards in northern France, especially in the province of Picardy.

fabot (fä-bōt′) Spa. n.
See double bassoon.

faburden
One of the earliest systems of harmonizing a given portion of a plain song. See also falso bordone (It.).

façade d' orgue (fă-săd d' ôrg′) Fr.
The front of an organ case.

facciata (fät-chē-ä′-tä) It. n.
Page; façade; folio.

faces d'un accord (făs d'ŭn ăk-kôr′) Fr.
The various ways in which the notes of a chord may be arranged, technically called positions.

fach (fäkh) Ger.
Literally, the suffix fold: applied to the pipes of the organ, in a mixture-stop; dreifach, three rows, fünffach, five rows.

fächerförmiges Pedal (fĕkh′-ĕr-fĕr-mĭkh-ēs pā-däl′) Ger.
Fan-formed pedal: a pedal keyboard belonging to the organ, arranged like a fan.

facile (fă-sēl′) Fr. adj.

facile (fä-chē′-lĕ) It. adj.
Light; easy.

facilmente (fä-chēl-mĕn′-tĕ) It. adv.
Easily; with facility.

fackeltanz (fäk′-ĕl-tänts) Ger.
Literally, torch dances. As the name implies, a dance with torches. An old German dance which is still a favorite. The dance itself is a tuneful grand march. At the wedding of Princess Margaret, sister of William II., with the Prince of Hesse, an elaborate torch dance, in which the Emperor and Empress and all the royal guests took part, followed the wedding dinner. When the signal for the dance was given, twelve pages, carrying large silver torch-holders containing lighted thick candles, entered the room, and handed these to twelve ministers of state who headed the march. After the royal procession had made two tours around the room, the pages took the torches again, replacing the ministers in the march. Every time the procession passed the throne, which

was at one end of the dance hall, the bride and groom changed partners, and this continued till every prince and princess had danced with the bride and groom, respectively. The torches, the varied exquisite costumes, and the gay music made it a brilliant affair. This dance is a survival of a medieval custom and lends itself to a great variety of display.

facture (făk-tür′) Fr. n.
Literally, the making.
1. The construction or workmanship of a composition.
2. The scale or diameter of organ-pipes. Equivalent to Faktur (Ger.) and fattural (It.).

fädig (fā′-dĭkh) Ger. adj.
A suffix meaning threaded and used in reference to violin strings. When combined with any numeral it signifies that the strings are composed of that number of threads.

fading (făd′-ĭng) Irish n.
1. An Irish dance in the nature of a jig.
2. The burden of a song.

fafeint (fä-făñ′) Fr.
A term used formerly to designate a flatted note.

faggiolo (fäd-jō′-lō) It. n.
See flageolet.

fagot

Fagott (fä-gôt′) Ger. n.
A name meaning bassoon: given because the tube is doubled upon itself to decrease its length, hence assuming a form somewhat resembling a bundle of sticks or fagots.

fagottino (fä-gōt-tē′-nō) It. n.
A small bassoon.

fagottista (fä-gōt-tēs′-tä) It. n.
One who plays the bassoon.

fagotto (fä-gōt′-tō) It. n.
Equivalent to Fagott (Ger.). Abbr. fag.

fagotto contro (fä-gōt′-tō kôn′-trō) It.
See contra-bassoon.

fagotto stop
An organ stop composed of pipes which give a tone similar to that of the bassoon.

fagottone (fä-gōt-tō′-nĕ) It. n.
A term formerly applied to contra-bassoon.

fah
See fa and Tonic sol-fa.

Fähnenmarsch (fä′-nēn-märsh) Ger. n.
Color march: the military march played when the colors are deposited in their place.

faible (fĕb-l) Fr. adj.
Weak; light.

faiblement (fĕb-l-mäñ') Fr. adv.
Feebly; weakly.

faire (făr) Fr. v.
To do; to make; to execute.

faire chorus (făr kō-rüs) Fr.
To join in the chorus.

faire des arpegements (făr dā-zăr-pĕzh-mäñ') Fr.
To execute arpeggios.

faire retentir (făr rŭ-tĕ-nĕr') Fr.
To resound, to echo.

faites bien sentir la mélodie (fĕt bē-än säñ-tĕr lä mā-lô-dē') Fr.
Literally, make the melody well marked: play the melody very distinctly.

Faktur (fäk-toor') Ger. n.
1. The construction or workmanship of a composition.
2. The scale or diameter of organ pipes. Equivalent to facture (Fr.).

fall
1. See cadence.
2. A lowering of the voice.

falling rhythm
Descending rhythm.

falotico (fä-lō'-tē-kō) It. adj.
Extravagant.

falsa (fäl'-sä) It. adj.
Equivalent to falsch (Ger.).

falsa, nota (nō'-tä fäl'-sä) It.
Literally, false or counterfeit note; a changing note; a grace note.

falsch (fälsh) Ger. adj.
False; wrong; inharmonious.

false accent
The accent removed from the proper beat.

false cadence
A closing strain which does not produce the effect of completeness. Same as imperfect or flying cadence.

false chords
Chords that do not contain all the intervals belonging to them, that is, chords some of whose tones are omitted.

false fifth
A fifth is an interval of three whole tones and one semitone. If this interval be narrowed a semitone by raising the lower or lowering the upper tone a half step, the result is a false fifth. Also called diminished, imperfect, flat, minor, or defective fifth.

false harmony
Harmony not based upon established rules. See also harmony, false.

false intonation
Incorrect intonation, the tones not true to the key.

false relation
When a note sounded by one voice is simultaneously or successively sounded by another voice, but altered by a sharp, flat or natural; or, in chords which are so near together that the effect of one note, chromatically changed, that is, a semitone flattened or sharpened, reappears immediately after in another part, it is a false relation.

false string
A string made so poorly that it gives a bad tone.

false triad
A triad is a common chord consisting of three tones: (a) the fundamental note or note upon which the chord is built; (b) a note which is a third or two tones of the natural scale above the fundamental; (c) a note which is a fifth or three tones and a semitone above the fundamental note. If this last tone be narrowed by raising the lower tone or lowering the upper tone a half step, making of it a false fifth, the three resulting tones form what is called a false or diminished triad.

Falsett (fäl-zĕt') Ger. n.

falsetto (fäl-sĕt'-tō) It. n.
1. The head voice distinguished from the chest voice; that part of a person's voice that lies above its natural compass; so called because it sounds unnatural and forced in its untrained state and because at its best it is not easily managed.
2. A singer who uses this register almost exclusively is the male alto. It is much more obvious in a male voice than in a female. Abbr. falset.

falso (fäl-sō) It. adj.
False; wrong.

falso bordone (fäl'-sō bôr-dō'-nĕ) It.
1. Faburden originally signified a drone, hence used in the connection, a drone bass as a bagpipe.
2. A melodic part at intervals of thirds (four half steps) or sixths (nine half steps) added by ear to a given part called cantus firmus, that is, a theme or air which remains the same as the different voices take it.
3. Intonation of psalms.
4. The reciting note, or the note upon which the voice dwells until it comes to a cadence.

fandango (făn-dän'-gō) Spa.
The national Spanish dance, which originated in the early part of the Eighteenth Century. The notes of

the fandango thrill every native of Spain, no matter of what age or sex, no matter what their social standing, or if they have no standing at all. It may be danced alone, when the dancer has an excellent chance to display grace and skill, or it may be danced by one couple, or by several couples.

When the music starts up the young men spring to their places with nimble steps, rattling castanets, or snapping their fingers to the time of the dance. The girls, equally light-footed, sway lithely and keep time to the music by clicking their heels together. In graceful, supple movements the partners approach, repel and pursue each other. Suddenly the music ceases, and the dancers stand like statues, springing into life the moment the music begins again.

The fandango moves along in quick triple measure. As a popular dance on the street and in inns it is often too sensuous, but when used in society it becomes more refined but loses much of its vivacity. Every Spaniard knows the fandango and can dance it.

fandanguero (făn-dăn-gwā′-rō) Spa. n.

A skilful dancer of the fandango.

fanfara (făn-fä′-rä) It. n.

fanfare (făn-făr′) Fr. n.

A flourish on a horn or trumpet.

Fantasie (făn-tä-zē′) Ger. n.

1. Originally, any instrumental piece.

2. Any composition not in strict style or form, particularly when somewhat capricious.

3. An irregular composition, consisting of well-known airs arranged with interludes and florid decorations, similar to a potpourri.

fantasioso (făn-tä-zĭ-ō′-sō) It. adj.

Fantastic; capricious.

fantasiren (făn-tä-zē′-rĕn) Ger. v.

To improvise.

fantasticamente (făn-tăs-tē-kä-mĕn′-tĕ) It. adv.

Fantastically; capriciously.

fantastico (făn-tăs′-tĭ-kō) It. adj.

Fantastic; capricious.

fantasy

See fantasia.

farandola (fär-än′-dō-lä) It. n.

farandole (făr-äñ-dôl′) Fr. n.

farandoule (făr-äñ-dool′) Fr. n.

An old village dance popular in southern France and Italy. The dancers stand in a row forming a long chain by spreading out and clasping hands, then they twine rapidly in and out under each others' arms, forming a spiral figure around a central couple. This dance was popular with the court ladies, and its features adorn many of the figures in modern dances.

farneticamente (fär-nĕ-tĭ-kä-mĕn′-tĕ) It. adv.

Frantically; deliriously.

farsia (fär′-sĭ-ä) It. n.

A non-metrical hymn or canticle in Italian and Latin used at certain Roman Catholic festivals.

fascia (fä′-shä) It. n.

1. See tie.

2. The side of a violin, viola and like instruments.

fassade

The front of an organ case.

fastoso (fäs-tō′-sō) It. adj.

Pompous; proud.

fattura (fät-too′-rä) It. n.

1. The construction or workmanship of a composition.

2. The scale or diameter of organ pipes. Equivalent to Faktur (Ger.) and facture (Fr.).

faucette (fō-sĕt′) Fr. n.

Falsetto; a false or artificial voice; a head voice.

fausse (fōs) Fr. adj.

False, out of tune; applied to intervals when diminished or imperfect.

fausset (fō-sā′) Fr. n.

Same as faucette.

faux (fō) Fr. adj.

False, out of tune; applied to intervals when diminished or imperfect.

faux accord (fō-zăk-kôr′) Fr.

Literally, false harmony: dissonance; discord.

faux bourdon (fō boor-dôn′) Fr.

See falso bordone.

faux quinte (fō kăñt) Fr.

A diminished fifth.

feathering

A term applied to a very delicate manner of bowing certain rapid passages on the violin. Swift staccato passages are bowed with a separate stroke to each note, or by throwing the bow forcibly on the string and letting it spring.

Federklavier (fā-dĕr-klä-fēr′) Ger. n.

Spinet.

feeders

In the organ the small bellows attached to the bottom of the reservoir of the bellows proper, to supply it with wind. They are usually in pairs and are distended and closed alternately in order that the supply may be steady.

Feier (fī′-ĕr) Ger. n.
Festival; celebration.

Feierlich (fīr′-lĭkh) Ger. adj.
Festive; solemn.

Feierlichkeit (fīr′-lĭkh-kīt) Ger. **n.**
Solemnity; pomp.

feigned voice
A falsetto voice.

feilen (fī′-lĕn) Ger. v.
To polish; refine; put the finishing touches to.

fein (fīn) Ger. adj.
Fine; delicate; refined.

feinte (fĕnt) Fr. n.
1. Old term for semitone.
2. An accidental.

Feld (fĕlt) Ger. n.
Field; open air. The disposition of pipes in an organ.

feld Flöte (fĕlt′ flā-tĕ) Ger.
A peasant flute; a fife.

Feld Kunstpfeifer (fĕlt koonst′-pfī-fĕr) Ger. n.
Literally, a field piper: hence a military musician.

Feldtrompete (fĕlt-trôm′-pĕ-tĕ) Ger. n.
Military trumpet used for calls and signals.

Feldmusik (fĕlt-moo-zēk′) Ger. n.
Military music.

Feldrohr (fĕlt′-rōr) Ger. n.
A shepherd flute or pipe.

Feldstück (fĕlt′-shtük) Ger. n.
A cavalry call or signal.

Feldton (fĕlt′-tōn) Ger. n.
The keynote, usually E flat, of wind instruments in military bands.

fenio (fā-nē-ō′) It. v.
To beat; to mark time.

ferial (fē′-rē-ăl)
Non-festal; secular.

ferma (fĕr′-mä) It. adj.
Firm; steady; resolute.

fermamente (fĕr-mä-mĕn′-tĕ) It. adv.
Firmly; steadily; resolutely.

fermare il tuono (fĕr-mä′-rĕ ĕl too-ō′-nō) It.
Literally, to make firm the tone: to emphasize the tone.

fermata (fĕr-mä′-tä) It. n.
fermate (fĕr′-māt) Eng. n.
Fermate (fĕr-mä′-tĕ) Ger. n.
A pause or break especially in a concerto. A sign placed over or under a note and called a rest is used to indicate such a pause.

fermato (fĕr-mä′-tō) It. adv.
Firmly; steadily.

fermement (fĕrm-mäñ′) Fr. adv.
Firmly.

fermezza (fĕr-mĕd′-zä) It. n.
Firmness.

fermo (fĕr′-mō) It. adj.
Firm; decided; unchanged.

Ferne (fĕr′-nĕ) Ger. n.
Distance.

Fernflöte (fĕrn-flā′-tĕ) Ger. **n.**
Literally, remote flute: an organ stop comprising pipes covered at the upper end and producing a very soft tone. The lowest tone is the second octave below middle C.

Fernwerk (fĕrn′-vĕrk) Ger. n.
Literally, distant organ; that is, the echo-organ.

feroce (fā-rō′-chĕ) It. adj.
Fierce; ferocious.

ferocemente (fā-rō-chĕ-mĕn′-tĕ) It. adv.
Fiercely; ferociously.

ferocita (fē-rō-chĭ-tä′) It. n.
Fierceness; ferocity.

fertig (fĕr′-tĭkh) Ger. adj.
Quick; dexterous; nimble.

Fertigkeit (fĕr′-tĭkh-kīt) Ger. n.
Quickness; dexterity.

fervemment (făr-vĕ-mäñ) Fr. adv.
Fervently; vehemently.

fervidamente (fĕr-vē-dä-mĕn′-tĕ) It. adv.
Fervently; vehemently.

fervido (făr′-vĭ-dō) It. adj.
Fervent; vehement.

Fes (fĕs) Ger. **n.**
F flat.

Fescennia (fĕs-chĕn′-nĕ-ä) It. **n.**
Popular ancient songs, so called because they originated in Fescennium, a town of southern Etruria in Italy. They were sung at Roman merry-makings, festivals, and at weddings.

Feses (fĕs′-ĕs) Ger. n.
F double flat.

Fest (fĕsht) Ger. n.
Festival; feast.

fest (fĕsht) Ger. adj.
Firm; steady.

Festigkeit (fĕs′-tĭkh-kīt) Ger. n.
Firmness; steadiness.

festivamente (fĕs-tē-vä-mĕn′-tĕ) It. adv.
Festively; gayly.

festivo (fĕs-tē′-vō) It. adj.
Festive; gay; cheerful.

Festlied (fĕst′-lēt) Ger. n.
A festive song.

Festouvertüre (fĕst′-ō-fĕr-tü′-rĕ) Ger. n.
A brilliant overture.

Festzeit (fĕst′-tsīt) Ger. n.
Festival-time.

Feuer (foi′-ĕr) Ger. n.
Fire; passion.

feuille (fŭ-yĕ′) Fr. n.
Leaf; sheet.

feuillet (fŭ-yāy′) Fr. n.
Leaf, as of a book.

feurig (foi′-rĭkh) Ger. adj.
Fiery; passionate.

fiacco (fĭ-äk′-kō) It. adj.
Weak; faint; languishing.

fiasco (fĭ-äs′-kō) It. n.
A failure; a breakdown in a musical performance.

fiato (fĭ-ä′-tō) It. n.
Breath; wind; strength.

ficta (fĭk′-tä) Lat. adj.

fictus (fĭk′-tŭs) Lat. adj.
Feigned; a term applied in the Fourteenth, Fifteenth and Sixteenth Centuries to musical scales in which notes foreign to the scale at that time were added for the sake of harmony. It is usually written musica ficta; music into which singers at their discretion introduced, at the movement of performance (only in doubtful cases were they indicated), accidentals for the sake of the harmony. These rules came into use as early as the Fourteenth Century, when musicians of good taste upheld the bull of Pope John XXII., forbidding the use of semitones in church music (plain chant). This was the beginning of the separation of the modern scale from the church system.

fiddle
A musical stringed instrument; a violin. Derived probably from the Middle English fidel or fithel; connected with the Latin vitula or vidula, whence viola (It.), viol (Eng.). Possibly derived from fidicula (Lat.), a small stringed instrument.

fiddler
A violinist.

fidel (fē′-dĕl) Ger. adj.
Gay; sprightly.

fides (fĭ′-dēz) Lat. n.
1. A string.
2. Any stringed instrument.

fidicen (fĭd′-ĭ-sĕn) Lat. n.
One who performs upon a stringed instrument.

fidicula (fĭ-dĭk′-ū-lä) Lat. n.
The diminutive of fides, hence a small stringed instrument.

fiducia (fĭ-doo′-chä) It. n.
Confidence.

Fiedel (fē′-dl) Ger. n.
Fiddle; violin.

Fiedelbogen (fē′-dl-bōkh-ĕn) Ger. n.
Fiddlestick; violin-bow.

Fiedelbrett (fē′-dl-brĕt) Ger. n.
A squeaky violin.

Fiedler (fēd′-lĕr) Ger. n.
One who plays the fiddle.

fiel (fēl)
A name formerly used for violin or fiddle.

fier (fē-ăr′) Fr. adj., mas.
Proud; lofty; haughty.

fieramente assai (fē-ā-rä-mĕn′-tĕ äs-sä′-ĕ) It.
Very bold and energetic.

fière (fĭ-ăr′) Fr. adj., fem.
Proud; lofty; haughty.

fièrement (fĭ-ăr-mäñ′) Fr. adv.
Proudly; boldly; fiercely.

fierezza (fē-ā-rĕd′-zä) It. n.
Fierceness; boldness.

fiero (fē-ā′-rō) It. adj.
Bold; energetic; lively.

fièrté (fyăr-tā′) Fr. n.
Fierceness.

fife
An instrument of the flute family having a mouthpiece in the side and held crosswise when being played. It is furnished with six finger-holes, but is not fitted with keys. Its compass is an octave. The fife is chiefly used with the drum in march accompaniments.

fiffaro (fĭf′-fä-rō) It. n.

fifre (fēfr) Fr. n.
Fife.

fifteenth
1. An interval of two octaves.
2. An organ stop composed of pipes pitched the interval of a fifteenth or two octaves above the ordinary pitch of the corresponding keys of the keyboard.

fifteenth octave
An organ stop which sounds an octave above the fifteenth.

fifteenth stop
In an organ a group of pipes having a pitch fifteen degrees or two octaves above the diapason; an organ stop composed of pipes having a pitch the interval of a fifteenth or two octaves above the corresponding keys of the keyboard.

fifth
1. The fifth tone of any scale, the dominant.
2. An interval consisting of five degrees including the extremes, as A to E. Three whole tones and one semitone.

fifth, augmented
The interval of a fifth widened by

lowering the lower, or raising the upper, note a half-step, as A flat to E, or A to E sharp.

fifth, diminished
The interval of a fifth narrowed by raising the lower, or lowering the upper, note a half step, as A sharp to E, or A to E flat.

fifth, naked
See naked fifth.

fifth, perfect
The interval between the first and fifth, or keynote and dominant of any diatonic scale, which is a natural scale.

fifth, reed
See reed fifth.

fifths, consecutive
Intervals of fifths following each other in close succession. They are not allowed in strict harmony.

fifthy
Having especially prominent as a tone, the second harmonic, which is the fifth above the octave of the generator, that is, it is twelve degrees above the tone which produces the series of harmonics.

Figur (fē-goor′) Ger. n.
A figure; a musical phrase.

figura (fē-goo′-rä) It, n.
Figure; a note used as an ornament.

figura ligata (fē-goo′-rä lē-gä′-tä) It.
See ligature.

figura muta (fē-goo′-rä moo′-tä) It. and Lat.
A rest.

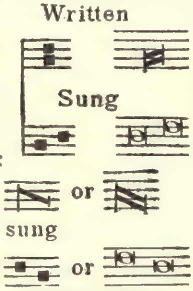


Figura obliqua

figura obliqua (fē-goo′-rä ä-blē′-kwä) It.
In early music, a ligature of two notes expressed thus: when ascending; thus: when descending.

figural (fē-goo-räl′) Ger. adj.
A class of music deviating from the plain, simple style; figured or ornamented.

Figuralgesang (fē-goo-räl′-gĕ-zäng′) Ger. n.
Varied and figured chant, as a deviation from the plain, simple style.

figurantes (fē-gü-räñt) Fr. n
Dancers who dance in a ballet in groups, not singly.

figurate (fē-goo-rä′-tĕ) It. adj.
Figured; relating to the ornamental portions of musical compositions.

figurate counterpoint
The opposite of simple counterpoint; characterized by unessential notes; florid.

figuration
1. In counterpoint, or music for several voices, the interpolation of comparatively rapid passages into the naturally plain structure of such music; its ornamentation with unessential notes.
2. In general composition the process of elaborating a theme by varying it with ornamental passages such as runs, or by transforming single notes into florid passages.
3. The preparation of a figured bass, that is, the writing of the bass part of the harmony alone and the indication of the chords by placing above it figures denoting the intervals to be observed. Also the filling out of a figured bass by substituting notes for the figures.

figurato (fē-goo-rä′-tō) It. adj.
Figured; relating to the ornamental portions of musical compositions. Synonym of figurate (It.).

figure

figure (fē-gür′) Fr. n.
A short theme in music having a distinct melodic individuality, which may be repeated variously; a figure.

figuré (fē-gü-rā′) Fr. adj.
Figured; relating to the ornamental portions of musical compositions.

figure of diminution
In musical notation a figure inclosed in a curve, which shortens the duration of a note.

figured
Same as figuré (Fr.).

figured bass
A bass part having the accompanying chords suggested by figures written above or below the notes; the most successful system of shorthand scoring at present in use among organists and pianists. One number usually implies two or more notes needed to complete a chord. When there is no figure it is understood that the common chord of the note is to be used. The figure 2 implies a fourth and sixth, 3 a fifth perfect or diminished according to the position of the note in the key, 4 a fifth or fifth and eighth, 5 a third and eighth, 6 a third, 7 a fifth and third, 8 a third and fifth, 9 a third and fifth. A line drawn through a figure indicates that the interval is to be raised either by

a natural or a sharp. A sharp, flat, or natural standing alone directs a corresponding alteration of the third of the chord. Horizontal lines indicate that the harmony of the previous chord shall be continued. When no figures are found under the previous chord the lines direct that the common chord of the first note under which they are placed shall be continued. Figured bass is also called thorough bass, continued bass, general bass, bezifferto bass, basso chiffrée, basso continue, basso figurée, basso continuo, basso figurato and basso numerato. See also chord.

figured descant
See figured discant.

figured discant
Discant in which the theme is a melody of ornate character.

figured harmony
Harmony in which variety is secured by means of embellishments such as appoggiaturas, passing tones, anticipations or suspensions.

figures, nodal
See nodal figures.

fil (fēl) **Fr. n.**
Thread, as of a violin string.

filar il tuono (fē-lär ēl too-ō′-nō) It.
filar la voce (fē-lär lä vō′-chĕ) It.
Literally, to spin out the tone to a thread; hence to sustain the sound for a long time; to draw out the tone in an even, sustained sound.

filarmonico (fē-lär-mō′-nĭ-kō) It. adj.
Music-loving.

filer (fē-lā′) **Fr. v.**
To draw out; to hold a note.

filer la voix (fē-lā lä vwä′) **Fr.**
Equivalent to filar il tuono (It.).

filer un son (fē-lā-rŭñ sôñ) Fr.
Equivalent to filar il tuono (It.).

filet de voix (fē-lā dŭ vwä) Fr.
Literally, a thread of voice tone. A very soft and light vocal tone.

fileur (fē-lŭr′) **Fr. n.**
Literally, a spinner: one who draws out the tone.

filling-up
1. Filling-up parts, referring to their use in completing the harmony, but not the melody.
2. Filling-up stops of an organ, those which do not give a tone that corresponds to the key pressed down, and hence are not used alone.

filo (fē′-lō) It. n.
Thread; string.

filo di voce (fē′-lō dē vō′-chĕ) It.
Softest possible tone.

filpen (fĕl′-pĕn) Ger. v.
See fistuliren.

fin à qui (fă-nä-kē′) Fr.
End here; to this place.

final
In Gregorian music, the tone in each mode with which melodies must end. The authentic modes, or the original modes upon which the others were based, were founded upon the lowest note or final, corresponding in many respects to the modern keynote. The plagal modes, formed later, began four tones below the final upon which each mode was based.

final close
A concluding cadence.

final modulation
Modulation is final when the new key is adhered to for a few chords at least.

finale (fē-nä′-lĕ) It. n.
finale (fē-năl′) Fr. n.
1. The concluding section of a piece in rondo form, or of an act of a dramatic work, as an opera, especially if so managed as to produce an impressive climax. Operatic finales are usually concerted pieces for several soloists and a chorus.
2. The last piece on a program, as of a concert.

finalis (fī-năl′-ĭs) Lat. n.
1. Same as finale.
2. That part of the service in the Roman Catholic Church which is chanted or intoned at the altar by the priest and his assistants. Same as accentus.

fine del aria (fē′-nĕ dĕl ä′-rĭ-ä) It.
The end of the air.

fine del atto (fē′-nĕ dĕl ät′-tō) It.
The end of the act.

finement (făñ-mäñ′) Fr. adv.
Finely; acutely.

finger
finger (fĭng′-er) Ger. v.
To use the fingers, in playing an instrument, according to a prescribed system which is indicated by signs or numerals above the printed notes.

Finger bildner (fĭng′-ĕr bĭlt′-nĕr) Ger. n.
Finger developer: an apparatus for strengthening the last joint of the fingers and preventing it from bending inward, invented by Seeber. It consisted of a separate attachment for each finger, and was better than other similar devices in that it exer-

cised but slight pressure on the end joints of the fingers and gave entire freedom to the rest of the hand. Similar to dactylion and chiroplast.

finger-board
Finger-brett (fĭng-ĕr-brĕt′) Ger. n.

In such instruments as the violin, the guitar, and the mandolin, a thin strip of wood, generally ebony, glued to the upper side of the neck. The strings are stretched above this finger-board and are pressed down on it with the fingers of the left hand, in securing the proper lengths for producing the various tones of the scale.

finger-cymbals

Castanets.

finger-developer

An apparatus for strengthening the last joint of the finger and preventing it from bending inward, invented by Seeber. It consisted of a separate attachment for each finger, and was better than other similar devices in that it exercised but slight pressure on the end joints of the fingers and gave entire freedom to the rest of the hand. Similar to dactylion and chiroplast.

finger-holes

In wind instruments, holes in the side of the tube so placed that they may be closed by the fingers of the player, that the tones produced may be modified in pitch.

finger trainer

An apparatus resembling the chiroplast, invented by H. Herz in 1835, but of a very short existence. It consisted of two smooth wooden rails, parallel with the piano keyboard, and a pair of open gloves, the whole serving to hold both hands in the proper position for playing, by hindering the wrist from sinking and obliging the fingers to strike vertically.

Fingerfertigkeit (fĭng′-ĕr-fār′-tĭkh-kīt) Ger. n.

Agility and readiness of the fingers.

fingering

1. The method of applying the fingers systematically when playing an instrument.

2. The marks or figures that indicate what fingers are to be used. For piano and organ music in America and England, the thumb is marked + or × and the fingers 1, 2, 3, 4. In German music the thumb is marked 1, and the fingers 2, 3, 4, 5.

fingering, American

A system of fingering in which the notes to be played with the thumb are marked with a cross or (×) and those to be played with the fingers 1, 2, 3, 4.

fingering, German

A system of fingering which originated in Germany and in which the notes to be played with the thumb are marked 1 and those to be played with the fingers 2, 3, 4, 5.

fingering, scale

The system of fingering, that is, the method of applying the fingers to the keys, strings, or holes of different instruments. American fingering differs from German or foreign fingering in the use of the sign × to indicate the thumb in piano playing, instead of calling it the first finger. The earliest method of scale fingering taught the passing of the thumb under on the first white key after a black one; our present system of scale fingering is based on this. Some Germans have tried to form a system of fingering in which the thumbs in both hands shall always fall together; but the change has not yet been accepted. In scale work the thumb and fingers, one and two, have to do the most work; the third is less used and the fifth least of all.

Fingerleiter (fĭng′-ĕr-lī-tĕr) Ger. n.

Literally, finger guide. See also chiroplast.

Fingersatz (fĭng′-ĕr-zäts) Ger. n.
Fingersetzung (fĭng′-ĕr-zĕt′-oongk) Ger. n.

Fingering.

Fingerwechsel (fĭng′-ĕr-vĕk′-sĕl) Ger. n.

Change of fingers.

finimento (fē-nē-mĕn′-tō) It. n.

The conclusion; end; finish.

finire il tuono (fĭ-nē′-rĕ ĕl too-ō′-nō) It.

The attack of a sustained vocal tone very soft, swelled to very loud, and gradually decreased to soft again. Same as messa di voce.

finita (fĭ-nē′-tä) It. adj.

Finished; ended; concluded.

finite

Applied to a canon that is not repeated.

finito (fĭ-nē′-tō) It. adj.

Finished; ended; concluded.

fino (fē′-nō) It. prep.

Till; up to; as far as.

finto (fēn'-tō) It. adj.
Feigned; false.

fiochetto (fē-ô-kĕt'-tō) It. adj.
Hoarse; weak; faint.

fiochezza (fē-ô-kĕd'-zä) It. n.
Hoarseness.

fioco (fĭ-ô'-kō) It. adj.
Hoarse; faint; weak.

fioreggiare (fē-ō-rĕd-jä'-rĕ) It. v.
To add figures to; to flourish.

fioretto (fē-ō-rĕt'-tō) It. n.
A little ornament; any melodic embellishment.

fioretura (fē-ō-rĭ-too'-rä) It. n.
A florid melodic ornament; an embellishment.

fiorito (fē-ō-rē'-tō) It. adj.
Flowery; florid.

firing
Pulling all the bells in a tower so that they will strike together. This is an English practice, upon particularly joyful or mournful occasions. When upon the latter the bells are muffled.

first
1. A term applied to the highest voice or instrument of a class.
2. The lowest line or space of the staff.
3. The highest string of an instrument.
4. Applied to intervals, the prime or unison.

first inversion
When the lowest note of a chord is raised an octave leaving the second note as the lowest, the first inversion has occurred.

first position
That position of the left hand on the fingerboard of a violin or similar instrument in which the hand is nearest the nut, that is, the small bridge at the upper end of the fingerboard over which the strings pass to the screws, and the forefinger presses the first tone or semitone of the open string.

first voice
The soprano.

Fis (fēs) Ger. n.
The note F sharp.

Fis dur (fēs door) Ger.
The key of F sharp major.

Fis moll (fēs môl) Ger.
The key of F sharp minor.

Fisfis (fēs-fēs) Ger.
The note F double sharp.

Fistelstimme (fēs-tĕl-shtĭm'-me) Ger. n.
A shriek; a disagreeable voice.

fistola (fēs'-tō-lä) It. n.
fistula (fĭs'-tū-lä) Lat. n.
A reed; a pipe; a wind instrument.

fistula dulcis (fĭs'-tū-lä dŭl'-sĭs) Lat.
A flute having at one end a mouthpiece like a whistle.

fistula germanica (fĭs'-tū-lä jĕr-măn'-ĭ-kä) Lat.
German flute.

fistula panis (fĭs'-tū-lä pā'-nĭs) Lat.
fistula pastoralis (fĭs'-tū-lä păs-tō-rā'-lĭs) Lat.
The Pandean pipes.

fistula pastorica (fĭs'-tū-lä păs-tŏr'-ĭ-kä) Lat.
A pipe made from an oak stalk and used by the audience in Roman theaters to express disapproval.

fistulator (fĭs-tū-lā'-tŏr) Lat. n.
fistulatore (fĭs-too-lä-tō'-rĕ) It. n.
One who plays on the pipe.

fistuliren (fĭs-too-lē-rĕn) Ger. v.
1. To sing falsetto.
2. To allow too strong a pressure of wind to enter an organ pipe, causing it to produce a tone higher in pitch than the one ordinarily produced. In technical language, to accidentally overblow an organ pipe in such a way as to produce some harmonic tone instead of the fundamental.

fithele Old Eng.
Term for fiddle.

five-eight time
That kind of time in which a measure requires five-eighth notes or the equivalent; indicated by $\frac{5}{8}$ at the head of the staff after the key signature.

five-four time
That kind of time in which five quarter notes, or the equivalent, are required to complete a measure; indicated by $\frac{5}{4}$ at the head of the staff after the key signature.

fixed do
That system of using certain syllables to name or represent the tones of the scale, called solmization, in which do is always given to C, whether sharp, flat, or natural, re to D, and so on.

fixed intonation
A term applied to instruments such as the piano and organ whose pitch cannot be changed at the will of the player. Also called fixed tone.

fixed syllables
Syllables always applied to the same notes as do to C, re to D.

fixed tone
Same as fixed intonation.

Flachflöte (fläkh'-flā-tĕ) Ger. n.
1. Flageolet.
2. An organ-stop of rather thin tone.

flageolet

flageolet (flăzh-ō-lā') Fr. n.
1. A wind instrument made of a tube of wood or ivory. It resembles the flute but is blown at the end instead of at the side; has from one to seven finger holes, and a mouthpiece like a toy whistle. Its tone is clear and shrill, similar to but softer than that of the piccolo; it possesses a compass of two octaves and three semitones and is made in several different keys. It is rarely heard in the modern orchestra but flageolet solo parts are found in many old orchestral scores.
2. A small flute stop in the organ of very high pitch. Abbr. flag.

flageolet tones
The harmonics or overtones of stringed instruments; tones produced on violin and like instruments by lightly pressing the bow near the bridge and merely touching the strings with the fingers. See also harmonics.

Flageolett (flä-jĕ-ō-lēt') Ger. n.
Flageolet. See also flageolet.

flam
A grace note in drum music. There are two kinds, the close flam being made as rapidly as possible and the open flam with a brief interval.

Flaminenorgel (flä-mēn-ēn-ôrkh'-ĕl) Ger. n.
Literally, flame organ: a pyrophone, an instrument in which the tones are produced by two burning jets of hydrogen enclosed in graduated glass tubes. It was invented by Frederick Kastner in 1875. The two flames when near each other produce no sound, but when, by depressing a key on a keyboard with which the instrument is furnished, the flames are separated, their flickering motion creates vibrations in the column of air in the tube and a sound is produced, greatly augmented by the tube. The pitch of the tones is governed by the diameter and length of the tubes.

flat
1. A symbol (♭), evolved from round B (*b*) or B rotundum, the B flat of the medieval scale. It lowers, a semi-tone, the pitch of the note before which it is placed.
2. When tones fail to reach the true pitch, they are said to be flat.

flat, double
A sign, composed of two flats (♭♭), which lowers a note two semitones.

flat eighth, extreme
The octave diminished by one semitone at either extreme.

flat fifth
A diminished fifth: an interval consisting of five degrees and containing two tones and two semitones.

flat fourth, extreme
A perfect fourth diminished by one semitone at either extreme.

flat seventh
A minor seventh consisting of four tones and two semitones.

flat tuning
A method of tuning the lute, called also French tuning or French flat tuning, because of the lowness of the earlier French pitch.

flatter la corde (flăt-tā lä kôrd') Fr.
Literally to flatter or caress the string; that is, to play expressively upon any bowed instrument.

flautando (flä-oo-tän'-dō) It. adj.

flautato (flä-oo-tä'-tō) It. adj.
1. A flute-like tone.
2. A direction in music to produce the flute-like tones on a violin.

flauti unisoni (flä'-oo-tē oo-nē-sō'-nē) It.
The flutes in unison.

flautino (flä-oo-tē'-no) It. n
1. A small flute having the compass of an octave.
2. A piccolo.

flautista (flä-oo-tĭs'-tä) It. n.
Performer on a flute.

flauto (flä'-oo-tō) It. n.
Flute. Abbr. fl.

flauto a becco (flä'-oo-tō ä bĕk'-kō) It.
The Italian name for the older style of flute played by means of a mouthpiece at one end. The name flauto a becco referred to the mouthpiece which was pointed and somewhat resembled the beak of a bird. The French form of the name flûte à bec has the same meaning and is more commonly used. The English name recorder is also common.

flauto ad libitum (flä'-oo-tō ăd lĭb'-ĭ-tŭm)
A term made up of the Italian

words, flauto-flute and the Latin words, ad libitum, meaning at liberty. The flute part may either be played or omitted at the pleasure or taste of the performer.

flauto alto (flä′-oo-tō äl′-tō) It.
A flute having a pitch similar to the tenor voice, used in bands.

flauto amabile (flä′-oo-tō ä-mä′-bĭ-lĕ) It.
An organ-stop of sweet tone.

flauto amoroso (flä′-oo-tō ä-mō-rō′-sō) It.
An organ-stop having a delicate tone, whose lowest tone is one octave below middle C.

flauto di Pan (flä′-oo-tō dē pän) It.
Literally, Pan's flute: a small sized organ-stop.

flauto dolce (flä′-oo-tō dōl′-chĕ) It.
An organ-stop of sweet tone. The same as flûte-à-bec.

flauto doris (flä′-oo-tō dō′-rĭs) It.
An organ-stop of soft, sweet tone. Same as flauto dolce.

flauto douce (flä′-oo-tō doo′-chĕ) It.
Soft flute; an organ-stop of soft, sweet flute-like tone.

flauto e violine (flä′-oo-tō ā vē-ō-le′-nō) It.
Flute and violin; a direction in scores signifying that the two instruments are to play in unison.

flauto piccolo (flä′-oo-tō pĭk′-kō-lō) It.
The shrill octave-flute. Same as piccolo.

flauto tacere (flä′-oo-tō tă′-sĕr-ĕ)
A term made up of the Italian word flauto, meaning flute, and the Latin word tacere, meaning to silence: on scores, indicating that the flute is not to play.

flauto tedesco (flä′-oo-tō tā-dĕs′-kō) It.
A German flute, so called because originating in Germany.

flauto transverso (flä-oo′-tō träns-vär′-so) It.
Transverse flute: a flute; this name is used to distinguish the ordinary flute from the flûte à bec which is blown at the end. Called German flute. See flute and transverse flute.

flauto traverso (flä′-oo-tō trä-vär′-sō) It.
1. The modern cross flute, played from the side, as distinguished from the flûte a bec, which is played from the end. The word traverso has been dropped from the term.
2. The name given in some organs to a stop producing a flute-like tone.

flebile (flā′-bĭ-lĕ) It. adj.
Tearful; doleful; mournful.

flebilmente (flā-bĭl-mĕn′-tĕ) It. adv.
Dolefully; mournfully.

flesh hoops
The hoops of a drum, on which the skin forming the head is fastened.

flessibilita (flĕs-sē bĭ-lĭ-tä′) It. n.
Flexibility.

Flickopera (flĕkh-ō′-pā-rä) Ger. n.
Musical medley made of extracts from various works and provided with new words so as to form an opera.

fling
A Scotch Highland dance in four-four time. See also Highland fling.

flon flon (flôñ-flôñ) Fr. n.
Trashy music; a refrain to old popular songs or roundelays called vaudevilles.

florid counterpoint
Ornamented counterpoint

florid song
A term applied in the Fourteenth Century to figured descant, that is, part-music of an elaborate type, in contradistinction to plain-song or plain chant.

Flöte (flāt′-tĕ) Ger. n.
Flute.

Flötebass (flā′-tĕ-bäs) Ger. n.
Bass flute.

Flötenbegleitung (flā-tĕn-bā-glā′-toongk) Ger. n.
Flute accompaniment.

Flötenbläser (flā′-tĕn-blā-zĕr) Ger. n.
Flute player.

Flötenduo (flā′-tĕn-doo-ō) Ger. n.
Flute duet.

Flötenstimme (flā′-tĕn-shtĭm-mĕ) Ger. n.
1. The flute part.
2. A melodious voice.

Flötenwerk (flā′-tĕn-vĕrk) Ger. n.
1. The flute-work or, more properly, the flue-work, of an organ. Those organ stops that are composed of flue pipes in contradistinction to those composed of pipes fitted with reeds. A flue pipe is one that is sounded by means of a current of air passing through a slit called a flue near the bottom of the pipe, and striking against a sharp edge or lip. The current is cut and part enters the body of the pipe, setting the column of air in vibration. The rest passes out of the pipe and is lost. All stops called flute stops are constructed on this plan.
2. A small organ having only flue pipes.

Flötenzug (flā'-tĕn-tsoog) Ger. n.
An organ-stop having a flute-like tone.

flourish
1. A trumpet-call.
2. An elaborate unmeaning passage for display.

flüchtig (flükh'-tĭkh) Ger. adv.
Lightly; nimbly; hastily.

Flüchtigkett (flükh'-tĭkh-kīt) Ger. n.
Lightness; fleetness.

flue-pipe stop-work
The mechanism of an organ which stops or covers the tops of the tone producing tubes or pipes. By this means the pitch of a pipe is lowered an octave.

flue stops
Any stop in an organ whose tone is produced by the impact of a stream of air upon a sharp edge. A name applied to all stops not reed-stops.

Flugblatt (flookh'-blät) Ger. n.
A fugitive piece.

Flügel (flü'-gĕl) Ger. n.
Literally, wing.
1. A name applied to a grand piano on account of its wing-shape.
2. The slips of metal called ears that project at the sides and bottom of the mouth of an organ pipe to improve the tone.

Flügel-harfe (flü'-gĕl-här-fĕ) Ger. n.
A small triangular table-harp having an upright sounding-board with strings on each side, the bass on one side and the treble strings on the other. Same as Spitzharfe.

Flügel-horn (flü'-gĕl-hôrn) Ger. n.
1. Bugle.
2. A form of valved bugle.

fluit (floit) Dutch n.
Flute.

fluta (flū'-tä) Lat. n.
Flute.

flûte (floot) Fr.

flute
The flute used in the orchestra is generally considered as the flute proper. The cylindrical tube of wood, silver or German silver, is furnished with several side holes opened and closed by means of keys manipulated through levers. The mouthpiece is a side hole near one end and above it the tube terminates in a conical elongation. The position of the mouthpiece necessitates that the flute be held transversely or crosswise of the face when being played. The compass is from middle C to the C three octaves above. The fingering is the same in all octaves, the differences in pitch being obtained by varying the force in blowing. The tones of the lowest octaves are rather faint, those of the second are much stronger and those of the third are very piercing, being suitable only for loud passages. The flute is used almost constantly in the orchestra and the chief characteristic of its voice is suavity and gentleness.

flûte à bec (floot ă bĕk) Fr.
Literally, flute with a beak: the older flute which was held vertically and blown into through a mouthpiece at the end called a beak.

flûte allemande (floot ăl-mänd) Fr.
German flute.

flute, ancient
A flute blown into at one end having a conical wooden tube and a varying number of finger-holes. Sometimes two tubes were attached to one mouthpiece.

flute, Boehm
A flute perfected by M. Boehm, of Germany, in 1832. The holes are arranged in their natural order and are fitted with keys.

flûte conique (flüt kôn-ēk) Fr.
A conical shaped flute.

flûte d'allemande (floot dăl-mänd) Fr.
Cross flute; the German or transverse flute. See also transverse flute.

flûte d'amour (floot dä-moor) Fr.
1. A flute, now obsolete, in A or in B flat.
2. An organ-stop which produces a very sweet tone.

flute douce (floot doos) Fr.
1. The beak-flute.
2. Organ-stop, same as flauto dolce.

flute, German
Name given to the flute which is blown into at the side. Same as transverse or cross flute.

flûte octaviante (floot ŏk-tä-vē-äñt') Fr.
Same as harmonic flute.

flûte, ouverte (floot oo-vărt') Fr.
Literally, open flute. An organ-stop composed of pipes open at both ends and producing a flute-like tone.

flute, pastoral
A short beak-flute. See also Shepherd's flute.

flute, portunal
An open organ stop producing a clarinet tone. Its pipe is wider at the top than at the bottom.

flute, pyramidal
An eight-foot wood stop on the organ. Its lowest tone is two octaves below middle C.

flute, shepherd's
A short beak flute. See also Shepherd's flute.

flute stop
In an organ a group of metal or wooden pipes capable of producing a clear, sweet tone greatly resembling that of the orchestral flute.

flute, transverse
Name is given to the flute which is blown into at the side. Same as cross or German flute.

flûte, traversière (floot trä-vĕr-sē-ăr') Fr.
The transverse or cross flute.

flute-work
All the flue stops of an organ taken collectively in contradistinction to the reed stops or reed-work, that is, those stops composed of pipes fitted with reeds for the production of the tone. Flue stops are those composed of pipes in which the sound is produced by a current of air passing through a slit called a flue near the bottom of the pipe, and then striking against a sharp edge or lip. The current is cut and part enters the body of the pipe, setting the column of air in vibration. The rest passes out of the pipe and is lost. All stops designated as flute stops are constructed on this plan. Same as flue-work. The German name is Flötenwerk.

flûtée (floo-tā') Fr. adj.
Fluty; soft and clear in tone, like a flute.

fluter (flü-tā) Fr. v.
To play on the flute.

fluttuan
An organ stop whose tone resembles a horn.

fly
A hinged board used as a cover for the keyboard of a piano or organ.

flying cadence
A closing strain which does not produce the effect of completeness. Equivalent to imperfect or false cadence.

foco (fō'-kō) It. n.
Fire; energy; passion.

focosamente (fō-kō-sä-mĕn'-tĕ) It. adv.
Ardently; passionately; vehemently.

fofa (fō'-fä) Port. n.
A Portuguese dance similar to the fandango, which is the national dance of Spain. When the Portuguese gather for merry making on the festivals, called Romarias, the principal dance is the fofa, a national dance in which couples dance to the music of guitars or other instruments. Freedom was a special characteristic of the Eighteenth Century dances and the fofa was noted for its undignified character.

foglietto (fōl-yĕt'-tō) It. n.
In orchestral music the copy of the score which is often given to the leader. It contains only the passages which accompany solos.

foire des enfants (fwär-dā-zäñ-fäñ) Fr. n.
Literally, the children's fair. See also toy symphony.

fois (fwä) Fr. n.
Time.

fois, deuxième (fwä düz-yăm') Fr.
The second time.

fois, première (fwä prŭm-yăr') Fr.
The first time.

folatre (fō-lătr') Fr. adj.
Wild; playful; lively.

folia (fō'-lē-ä) Sp. n.
An old Spanish dance written for one person in three-four time. The music was frequently written on a ground bass, which consisted of a series of four or eight bars as a theme, constantly repeated, and at each repetition accompanied by a new melody. This theme is used as the basis of the composition as a whole.

Corelli uses the term folia, to name the variations which close his twelve solos (op. five). Farinelli, in his "Ground" offers the same air, also Vivaldi. See also, folies d'espagne.

foliated
Ornamented: said of a musical composition when ornamental notes above or below are added.

folies d'espagne (fô-lē-dĕs-păñ) Fr.
1. A species of composition consisting of variations on a given air, remarkable more for the ingenuity of the composer than for beauty. The term means literally, "Follies of Spain" and has come to be applied in a general way for much labor expended on trifles.

2. A dance of Spain. See also folia.

folk-song
A song of the people, based either on an event of legend or history or on some happening of ordinary life.

The simplicity of the text is accentuated by the simple accompaniment. Folk music lacks the studied character of compositions by professional musicians, and portrays the sentiments of the people spontaneously expressed by themselves.

Since they are the natural outburst of deep feeling, the folk songs shows strong racial characteristics and we find in the North the melancholy, minor strains, while the South gives rise to the lively and vivacious. A strange coupling of the energetic, vigorous dance with the heavy song seems to mark a natural tendency to express in wild and forcible motion a feeling too deep for words. In the southern dances the motion is gentler and more even and the songs reveal more expressively the depth of emotion.

The tracing of these melodies of early times presents great difficulties to the musical investigator, for though the words in many instances have come down to us in good form, the music, never written, has perished. Some of these best known folk-songs have been preserved in an unexpected manner. About the Twelfth Century the musicians became accustomed to select a well-known melody and around this as a foundation would weave other melodies of their own creation. Since, at that time most of the musicians were connected with the service of the church, sacred words were frequently used in these original additions, and in many great masses the composers have as their basis the simple folk-song, as for instance, the Mass of Palestrina based on L'Homme Armé.

The folk song of Germany is found as the theme of many compositions of Mozart, Mendelssohn and Weber.

Dvořák has made known that of Bohemia; Liszt has immortalized the weird, Oriental character of the Hungarian; and Chopin that of Poland. Of the Celtic races, Scotch, Irish and Welsh, the early music is very ancient and of a peculiarly poetic character, but no great composer has as yet made these forms the theme of a greater production.

The American characteristic music is perhaps to be found in the plantation melodies, but may be found in some Indian songs; but as yet no earnest effort to collect or classify these types has been made.

folk-tone

The folk-song style or manner.

follia di spagne (fōl-lē′-ä dē spän-yĕ) It.

Same as folies d'espagne.

fondamental (fôn-dă-māñ-tăl′) Fr. adj.

fondamentale (fôn-dĭ-mĕn-tä′-lĕ) It. adj.

Fundamental.

fondamento (fôn-dä-men′-tō) It. n.

The foundation; the basis; the fundamental bass.

fonds d'orgue (fôn dôrg′) Fr.

Literally, the ground or foundation of an organ. Those stops which produce the typical organ tone and are pitched at the so-called eight-foot pitch that is, the pipe producing the lowest tone is eight feet in length and sounds C two octaves below middle C. Such stops are also called diapason and serve as the foundation of the organ. The other stops for the production of special effects, such as those which imitate orchestral instruments, are called solo stops and vary in pitch being higher or lower than the foundation stops.

foot

1. In poetry one of the parts into which a line of poetry is divided, containing two or more syllables. It corresponds to the measure in music which is the group of notes between two bars, the first note always being accented and a secondary accent sometimes falling on some other note.

2. That part of an organ pipe below the mouth or slit which admits the wind to the pipe.

3. An obsolete meaning was a drone bass or one or more bass tones sounding continuously throughout a composition.

4. The unit of measure in designating the pitch of organ stops and consequently the pitch of other instruments. The practise is derived from the fact that a pipe eight feet in length produces the second C below middle C. Consequently a stop whose longest pipes, producing its lowest tone, is eight feet in length is designated as an eight foot stop. A sixteen foot stop is an octave lower in pitch, and a thirty-two foot stop another octave lower. A four foot stop is pitched an octave higher than and eight foot stop, and a two foot

stop an octave higher still. This practise has led to similar naming of octaves. The thirty-two foot octave comprises the seven tones between the fourth C below middle C and the third C below middle C. This name is continued up to the one foot octave comprising the rising succession of seven tones, beginning with first C above middle C.

foot-key

A key which is pressed upon by the foot. The pedals of the organ are the foot keys.

forbidden

Not in accordance with the regular rules of musical art, or composition.

foreign

Applied to chords and tones that do not belong to the given key.

fork, tuning

A steel instrument with two prongs, designed to produce, when struck, a musical tone of some particular pitch, varying according to the thickness of the metal, the length of the prongs, and their width apart. The tone produced is of such a pure quality that the tuning fork is used in giving the pitch to instruments and voices. Its invention is credited to John Shore, in the middle of the Eighteenth Century. Tuning-forks generally sound A above middle C for giving the pitch to orchestras and C above middle C in tuning pianos and organs.

forlana (fôr-lä'-nä) It. n.
forlane (fôr-lăn') Fr. n.

A very gay, lively Italian dance written in six-eight and six-four time possessing no special characteristics. A favorite among the Venetian gondoliers. It originated in Fruili and it is said to derive its name from that fact. It resembles the tarentella but its motions are not so varied. An example of this dance is found in Johann Sebastian Bach's suite for orchestra in C major.

form

The structure, plan or design upon which a composer builds his ideas. Form in music signifies the arrangement of certain separable elements by which the composer secures unity, regulates, contrasts and adheres to certain established patterns. His material consists of the grouping of sounds with reference to duration and accent, which is rhythm, the distribution of sounds with reference to their

succession, or melody, and the distribution of sounds with reference to their union, or harmony.

The first condition of form is unity and its first requisite, repetition, is supplied by a more or less regularly repeated melody. Dissonant and contrasting elements are not excluded, as variety is essential to any highly organized and artistic unit, but they are so treated as to resolve themselves into the unified plan of the whole.

It was a study of the methods of distributing repetitions that led to the inventions of the various musical forms. At first the repetitions were of like melodies; later, contrasting material was used and the design which led to the larger forms was made by combining simple folk melodies, and dances with more stately and dignified music. This secured at once some esthetic symmetry and the artistic balance was made by the arrangement of elements such as themes, movements, digressions from the principal musical idea for the sake of variety, and various developments of the themes securing contrast and diversity. The old German Lied or song-form was the simplest and earliest developed, and from that grew in time the all-important sonata form which is the basis of so many of our large instrumental works.

Full descriptions of various musical forms will be found under the terms song-form, sonata-form, rondo and cycle-form, primary, binary and ternary; and their special application under the many dances, symphony, serenade, symphonic poem, fantasia and suite.

formare il tuono (fōr-mă-rĕ ēl too-ō'-nō) It.

The gradual swelling and diminishing of the voice. See also messa de voce.

formation, voice

See voice formation.

fort (fôr) Fr. adj. mas.

Loud; strong.

fort (fôrt) Ger. adj.

When appearing in organ scores, indicates that certain stops are to be disconnected.

fortbien (fôrb-yăñ') Fr. n.

A keyboard stringed instrument, invented by Friederici in 1758. It was an improvement in tone and touch upon the piano then in use.

forte (fôrt) Fr. adj. fem.
forte (fôr′-tĕ) It. adj.
Loud; strong. Abbr. f., for.

forte mezzo (fôr′-tĕ mĕd′-zō) It.
Moderately loud.

forte piano
Literally, loud-soft: an early form of the name of the piano, given because this was the first stringed keyboard instrument on which loud or soft effects could be successfully produced. Abbr. fp.

forte possible (fôrt-ĕ pôs-sē′-bĭ-lĕ) It.
As loud as possible.

fortement (fôrt-mäñ) Fr. adv.
Loudly or forcibly.

fortezza (fôr-tĕd′-zä) It. n.
Force; constancy.

fortissimo quanto possible (fôr-tĭs-sĭ-mō kwän′-tō pŏs-sē′-bĭ-lĕ) It.
As loud as possible.

fortississimo. (fôr-tĭs-sĭs′-sĭ-mō) It. adj.
Very, very loud. Abbr. ffff.

fortrücken (fôrt′-rükh-ĕn) Ger. v.
To advance: the advance of the hand on a keyboard, as caused by repeating a figure, with the same fingering, but at a different pitch, that is, higher or lower on the keyboard.

fortschreiten (fôrt′-shrī-tĕn) Ger. v.
To pass on, as from one note to another or one chord to another.

Fortschreitung (fôrt′-shrī-toongk) Ger. n.
Progression: in melody, the advance from one tone to another; in harmony, the advance from one chord to another.

Fortschreitung einer Dissonanz (fôrt′-shrī-toongk ī′-nĕr dĭs-sō-nänts′) Ger.
Resolution: the act, process, or result of passing from a discord to a concord.

Fortsetzung (fôrt-zĕt′-tsoonk) Ger. n.
Continuation, development.

fortsingen (fort′-zĭng-ĕn) Ger. v.
To continue singing.

forza (fôr′-tsä) It. n.
Force; vigor; power.

forzando (fôr-tsän′-dō) It. adj.
Forced; emphasizing a note strongly. Abbr. forz., fz.

forzare la voce (fôr-tsä′-rĕ lä vō′-chĕ) It.
To force the voice.

forzato (fôr-tsä′-tō) It. adj.
See forzando.

foundation stop
Any group of pipes in the organ giving tones which exactly correspond with the ordinary pitch of the keys which sound them, or an octave higher.

fountain hymns
"Songs of the Wells," so called by the ancients, and still known in the Greek Isles.

four-eight time
That kind of time in which a measure requires four eighth notes or the equivalent; indicated by $\frac{4}{8}$

four-four time
Common time; that kind of time in which a measure requires four quarter notes or the equivalent; indicated by $\frac{4}{4}$ or 𝄴

four-sixteen time
That kind of time in which a measure requires four sixteenth notes or the equivalent; indicated by $\frac{4}{16}$

four-two time
That kind of time in which a measure requires four half notes or the equivalent; indicated by $\frac{4}{2}$

fourchette tonique (foor-shĕt′ tôñ-ēk′) Fr. n.
A tuning fork.

fourniture (foor-nē-tür′) Fr. n.
Any mixture stop in an organ: one which is composed of two or more rows of pipes, so arranged that more than one pipe sounds as each key is depressed. The tones produced are so well blended that the effect is that of only one tone.

fourth
1. The fourth tone from the bottom of a diatonic or natural scale, called subdominant.
2. An interval including two whole tones and one semitone. Fourths are either perfect or imperfect, that is either major or minor.

fourth, augmented
The interval of a fourth widened by lowering the lower, or raising the upper note a half step, as A flat to D or A to D sharp.

fourth, diminished
The interval of a fourth narrowed by raising the lower, or lowering the upper note a half step as A sharp to D, or A to D flat.

fourth flute
A flute which produces tones a fourth higher than the standard flute.

fourth, naked
See naked fourth.

fourth, perfect
The interval between the first and fourth tones of a diatonic or natural

scale, that is, between the keynote and the subdominant, and equal to two whole steps and a half.

fourth, redundant
See redundant fourth.

fourth voice
The bass.

français (frän-sĕ′) Fr. adj and n. mas.

française (frän-sĕz′) Fr. adj. and n. fem.
1. French.
2. A graceful and very lively dance in three-four time. It has the free and unrestrained movements characteristic of the country dances.

francamente (frän-kä-mĕn′-tĕ) It. adv.
Frankly; freely; boldly.

franchezza (frän-kĕd′-zä) It. n.

franchise (frän-shēz′) Fr. n.
Freedom; boldness; frankness.

franzese (frän-tsā′-zē) It. adj.

französisch (frän-tsā′-zēsh) Ger. adj.
French; in French style.

Franzton (fränts′-tōn) Ger. n.
French pitch.

frappe (frăp) Fr. n.
A particular manner of striking notes or beating time with force; stamping.

frappé (frăp-pā′) Fr. n.
The down-beat.

frapper (frăp-pā′) Fr. v.
To beat time; to strike.

frase (frä′-zĕ) It. n.
A phrase: a short musical passage consisting of related or connected tones.

frase larga (frä′-zĕ lär′-gä) It.
With broad phrasing; in full free style without change of time.

fraseggiare (frä-zĕd-jär′-rĕ) It. v.
To phrase; to divide a piece into short passages in order to make prominent the harmonic form of the selection.
2. To perform without pause the group of related tones constituting a phrase.

Frauenchor (frow′-ĕn-kōr) Ger. n.
A female chorus.

Frauenstimme (frow′-ĕn-shtĭm′-mĕ) Gen. n.
A female voice.

freddamente (frĕd-dä-mĕn′-tĕ) It. adv.
Coldly; indifferently.

freddezza (frĕd-dĕd′-zä) It. n.
Coldness; slowness; indifference.

freddo (frĕd′-dō) It. adj.
Cold; indifferent.

fredon (frŭ-dôñ) Fr. n.
A trill; a melodic embellishment; a flourish.

fredonnement (frŭ-dŭn-mäñ′) Fr. adv.
Trilling; humming; warbling.

free chant
A form of reciting the psalms and canticles, in which a phrase, consisting of two chords only, is used for each half line.

free composition
In a free style; deviating from the rules of musical art.

free fugue
A fugue in which the many rules governing its composition are occasionally, or for the most part, disregarded.

free imitation
When the passage that repeats or imitates the subject does so only approximately, with variation or additions, it is called free imitation.

free reed
A reed which vibrates without striking anything. The harmonium or reed organ contains the typical free reed. It consists of a thin pliable strip of metal or wood fastened at one end and so fitted into a slot that when a current of air is sent against it, it vibrates without striking the fastened end or the sides of the slot. The use of free reeds in the organ has not proved successful. When employed, the organ pipes are fitted over them in such a manner as to augment the sound greatly, whereas in the harmonium the reed alone produces the tone. There is no means of varying the quality of the sound, the uninteresting voice of the reed organ and harmonium resulting.

freemen's songs
Little compositions for three or four voices, in use about 1600.

fregiare (frā-jä′-rĕ) It. v.
To adorn; to decorate; to embellish.

fregiáto (frā-jä′-tō) It. adj.
Embellished; ornamented.

frei Schreibart (frī shrī′-bärt) Ger.
Free composition: a composition which does not adhere strictly to the rules of musical art.

Freiheit (frī′-hīt) Ger. n.
Liberty; freedom.

frémissement (frā-mēs-mäñ′) Fr. n.
Humming; a murmur; singing in a low voice.

French concert pitch
The pitch adopted in 1859 by a commission of musicians and physicists appointed by the French government. By this decision, the pitch of the note A on the second space of the G clef

was fixed at four hundred and thirty-five double vibrations per second. According to this, are tuned all instruments in French orchestras and all those manufactured in France.

French flat tuning

One of the varieties of tuning on the lute; so called because the French pitch was formerly lower than that used elsewhere.

French horn

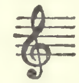
The name by which the horn used in the orchestra is known. It is provided with valves for lowering the pitch although they tend toward producing a mechanical tone. The compass is three octaves and six notes. The tube of the horn is of brass and varies in length from nine to twelve feet according to the key in which it is pitched. It is conical, with a conical mouthpiece and is coiled several times before expanding into a bell. To play the horn requires skill and musical knowledge. To produce some of the tones of higher pitch the performer must greatly increase the pressure of his lips against the mouthpiece, which soon tires him. Furthermore he can not successfully produce any tone unless he first has a mental impression of it.

French sixth

A chord composed of an augmented sixth, an augmented fourth and a major third. An augmented sixth is an interval of six degrees increased by the addition of a semitone, this being accomplished by raising the highest note half a step or lowering the lowest note half a step. An augmented fourth is an interval of four degrees increased in like manner. A major third is an interval containing two whole tones or steps.

French treble clef
French violin clef

Clef with the G made on the lowest line of the staff. Formerly much used in French music for violin, flute, etc. Now obsolete.



frescamente (frĕs-kä-mĕn′-tĕ) It. adv.

Freshly; lively.

fresco (frĕs′-kō) It. adv.

Lively; animatedly; vigorously.

frestel (frŭ-tĕl′) Fr. n.

A Pan's pipe.

fret

In instruments of the lute and viol class, a small ridge of wood, ivory, metal, or other material, set across the fingerboard, and serving as a fixed point for stopping or shortening the strings in playing, the fingers being applied just above it so as to press the string against it.

fret free

In the early clavichords there were fewer strings than keys, each string serving for several notes, through the use of the tangent. These instruments were called tied, fretted, or gebunden. Later when instruments were made having a string for each note, they were called bundfrei, or ungebunden or free or fret free.

fretta (frĕt′-tä) It. n.

Haste; hurry; increasing the time.

fretted

Having frets.

Freudengesang (froi′-dĕ-gĕ-zäng′) Ger. n.

Song of joy.

freudig (froi′-dĭkh) Ger. adv.

Joyfully; joyously.

Freudigkeit (froi′-dĭkh-kīt) Ger. n.

Joyfulness.

fricassée (frē-kăs-sā′) Fr. n.

1. A popular dance with pantomime, in vogue in the Paris boulevards during the Eighteenth Century.

2. A jocular and common term of the Sixteenth Century for compositions in several parts, with different words for each part.

Friedensmarsch (frē′-dĕns-märsh) Ger. n.

A march in celebration of peace.

Fries (frēs) Ger. n.

Purfling: an inlaid border of ornamental wood found on violins.

frisch (frĭsh) Ger. adj.

Fresh; lively; brisk.

friska (frĭsh′-kä) Hun.

The brisk movement in the Hungarian national dances and the Rhapsodies of Liszt.

frivolo (frē′-vō-lō) It. adj.

Frivolous; trifling.

Frohgesang (frō′-gĕ-zäng) Ger. n.

Song of joy.

fröhlich (frā′-lĭkh) Ger. adj.

Joyous; glad; gay.

Frohnamt (frō′-nämt) Ger. n.

High Mass.

Frontpfeife (frônt′-pfī′-fĕ) Ger. n.

The front pipes of an organ.

Frosch (frôsh) Ger. n.

The nut of a bow.

frottola (frôt′-tō-lä) It. n.

A ballad; a jesting song; characteristic of the Sixteenth Century.

Frühlingslied (frü′-lĭngs-lēt) Ger. n.

Spring song.

Frühmesse (frü'-mĕs-sĕ) Ger. n.
Frühstück (frü'-shtük) Ger. n.
Early mass; matins.

fuga (fū'-gä) Lat. n.
fuga (foo'-gä) It. n.
Flight; escape; fugue.

fuga ad quintam (fū'-gä ăd kwĭn'-tăm) Lat.
Fugue at the fifth octave.

fuga aequalis motus (fū'-gä ā-kwă'-lĭs mō'-tŭs) Lat.
Fugue in similar motion, the answer ascending or descending as does the subject.

fuga al contrario (foo'-gä äl kŏn-trä'-rĭ-ō) It.
A fugue in which the answer is inverted.

fuga authentica (fū'-gä äw-thĕn'-tĭ-kä Lat.
A fugue the melody of whose subject or musical theme is so written as to ascend or rise from one tone to others of higher pitch.

fuga canonica (fū'gä kä-nŏn'-ĭ-kä) Lat.
A fugue according to rule; the old name for our present form of canon.

fuga composati (foo'-gä kōm-pō-sä'-tē) It.
A fugue whose subject progresses by degrees and not by leaps.

fuga contraria (fū'-gä kŏn-trā'-rĭ-ä)' Lat.
A fugue in which the answer is inverted.

fuga del tuono (fū-gä dĕl too-ō'-nŏ) It.
A tonal fugue, or one whose answer or response to its principal theme is not a strict transposition of the first theme or subject. The exact transposition constitutes the real answer, the altered or modified transposition the tonal answer which is really the subject under a new aspect, and its effect corresponds with that produced by the subject itself.

fuga doppia (foo'-gä dop'-pĭ-ä) It.,
A double fugue or a fugue based on two subjects or musical themes, in distinction from a regular or simple fugue which is founded upon a single subject.

fuga homophona (fū'-gä hō-mō-fō'-nä) Lat.
A fugue with answer at the unison, that is whose answer is in the same pitch or an octave above or below.

fuga impropria (fū'-gä ĭm-prō-prĭ'-ä) Lat.
An irregular free fugue.

fuga in contrario tempo (fū-gä ĭn kŏn-trā'-rĭ-ō tĕm'-pō) Lat.
A fugue in which the accentuation differs in subject and answer; the accented notes of one being unaccented in the other and vice versa.

fuga in nomine (fū-gä ĭn nō'-mĭ-nē) Lat.
Literally, a fugue in name only.

fuga inaequalis (fū'-gä ĭn-ē-kwā'-lĭs) Lat.
Same as fuga contraria.

fuga incomposita (fū'-gä ĭn-kŏm-pŏz'-ĭ-tä) Lat.
A fugue whose subject progresses by disjunct degrees, that is by degrees in which two notes form the interval of a third, four half steps, or any greater interval.

fuga inconsequenza (foo'-gä ĭn-kŏn-sĕ-gān'-tsä) It.
A canon: a musical composition for two or more voice parts, arranged in such a manner that the close leads back to the beginning and hence may be repeated continually.

fuga inversa (fū'-gä ĭn-vĕr'-sä) Lat.
A fugue written throughout in double counterpoint; or one whose parts may be transposed in any relative order without hurting the harmony; and also in contrary motion, that is, the parts progress in opposite directions one or more ascending while another descends.

fuga irregularis (fū'-gä ĭr-rĕg-ū-lăr'-ĭs) Lat.
An irregular free fugue.

fuga libera (fū-gä lĭb'-ĕr-ä) Lat. and It.
A fugue containing one or more free parts; that is, parts in which the composer has deviated from all the rules of fugue and allowed his fancy and tastes freer reign than in fugues which in part, at least, are restricted by the laws of fugal composition.

fuga ligata (fū'-gä lĭ-gā'-tä) Lat.
A fugue whose episodes, that is, digressions from the principal theme, derive the base of their material from either the subject or principal musical thought, or from the counter subject.

fuga mixta (fū'-gä mĭks'-tä) Lat.
A mixed fugue; a fugue in which the answer or second division is of several kinds.

1. Answer by inversion when the answer moves downward in intervals corresponding exactly to those in the upward movement of the subject or main theme.

2. Answer by augmentation, when

the answer has notes of double the time value of those in the subject.

3. Answer by diminution when the notes have half the time value of those in the subject. Answer by inversion may be accompanied by augmentation or diminution.

fuga obligata (fū′-gä ŏb-lĭ-gā′-tä) Lat.
A fugue whose episode, that is, digressions from the principal theme derive the base of their material from either the subject or principal musical thought, or from the counter subject.

fuga partialis (fū′-gä păr-shĭ-ā′-lĭs) Lat.
A fugue with only partial or periodic imitation of parts, in distinction from a composition with perpetual imitation which is now called canon.

fuga per arsin et thesin (fū′-gä pŭr ăr′-sĭn ĕt thē′-sĭn) Lat.
A fugue by inversion (a) of rhythm, (b) of interval. In this fugue the subject or main theme begins on the strong beat and the answer or second division on the weak beat, thus reversing the accent throughout.

fuga per augmentationem (fū′-gä pŭr âwg-mĕn-tā-shĭ-ō′-nĕm) Lat.
A fugue in which the answer is by augmentation, that is, the answer is prolonged by means of lengthened time value of notes.

fuga per diminutionem (fū′-gä pŭr dĭm-ĭ-nū-shĭ-ō′-nĕm) Lat.
A fugue whose answer is by diminution, or shortened by diminishing the time value of notes.

fuga per imitationem interruptam (fū′-gä pŭr ĭm-ĭ-tā-shĭ-ō′-nĕm ĭn-tĕr-rŭp′-tăm) Lat.
A fugue whose answer is interrupted by rests and breaks.

fuga per motum contrarium (fū′-gä pŭr mō′-tŭm kŏn-trā′-rĭ-ŭm) Lat.
One whose answer is the subject inverted, which makes the answer more in contrary direction; if the subject ascends, the answer descends or vice versa.

fuga periodica (fū′-gä pē-rĭ-ŏd′-ĭ-kä) Lat.
Equivalent to fuga partialis.

fuga perpetua (fū′-gä pĕr-pĕt′-ū-ä) Lat.
Equivalent to fuga inconsequenza.

fuga plagale (foo′-gä plā-gā′-lĕ) It.
A fugue with a plagal subject, that is, one the leading notes of which are in descending order.

fuga plagalis (fū′-gä plā-gā′-lĭs) Lat.
A fugue whose subject descends below the keynote.

fuga propria (fū′-gä prō′-prĭ-ä) Lat.
A fugue in regular form.

fuga reale (foo′-gä rā-ä′-lĕ) It.
A real fugue.

fuga reditta (foo′-gä rā-dēt′-tä) It.
A fugue in which at the middle or end, some of the parts take up the subject in succession, note for note, while the other parts are in harmony with it.

fuga regularis (fū′-gä rĕg-ū-lā′-rĭs) Lat.
A fugue in regular form.

fuga retrograda (fū′-gä rĕt-rō-grā′-dä) Lat.
A fugue having the answer in retrograde progression, that is, the answer is the subject given backwards.

fuga retrograda per motum contrarium (fū′-gä rĕt-rō-grā′-dä pŭr mō′-tŭm kŏn-trā′-rĭ-um) Lat.
A fugue whose answer is the subject given backwards as regards succession of notes, and is also in contrary motion to that of the subject, if subject ascends answer descends or vice versa.

fuga ricercata (foo′-gä rēt-chĕr-kä′-tä) It.
An elaborate fugue of the highest development.

fuga sciolta (foo′-gä shē-ōl′-tä) It.

fuga soluta (fū′-gä sō-lū′-tä) Lat.
A free fugue.

fugara (foo-gä′-rä) It. n.
An open, metal pipe organ stop, whose lowest tones are either one or two octaves below middle C, according as the pipes are four or eight foot pipes.

fugato (foo-gä′-tō) It. adj.
Giving the impression of a fugue without being worked out in strict fugue form.

Fuge (foo′-gĕ) Ger. n.
Fugue.

Fuge gallante (foo′-gĕ gäl-län′-tĕ) Ger.
A free fugue in the style of chamber music.

fuggire la cadenza (food′-jē-rĕ lä kä-dĕn′-tsä) It.
To escape the cadence, as, by interruption, that is, when the chord based on the dominant or fifth tone of the scale is followed by any other than the chord based on the tonic or key note.

fughetta (foo-gĕt′-tä) It. n.
A short fugue.

fugirt (foo′-gērt) Ger. adj.
In fugue style; a term also applied

to the ranks of a mixture-stop in an organ, a stop which consists of two or more pipes sounding different tones to each key.

fugitive pieces

Short-lived pieces.

fugue

From the Latin fugare, to put to flight. The highest form of instrumental or vocal composition in counterpoint. It derives its name from the fact that it is a flight or chase of melodies; one part enters with the principal theme, a second takes up the theme and another and another follows until all have entered. Every development is directly or indirectly attached to the initial motif or subject, and variety is obtained by modulations and various combinations in imitation. The constructive elements indispensable to any fugue are the subject or principal theme; the answer, a repetition of the subject, given a fifth higher or a fourth lower; the counter-subject, a counterpoint or counter-subject, which combines with the subject, and the stretto in which subject and answer are brought as close together as possible for the sake of heightening the interest. In most fugues will also be found episodes or digressions, developments which draw their material from the subject or counter-subject, and serve to vary the work and act also as transitions. The general plan of the fugue is as follows: First comes the exposition which serves as an introduction of all the parts, of which there may be from two to eight. The subject, a definite theme usually consisting of a few measures of melody given in the principal key, is announced by the first entering part. The second part to enter takes up the answer which is the subject repeated a fifth higher or a fourth lower. To it the first part, having completed the subject, supplies a counterpoint or merely completes its harmony, and so forms the counter-subject, as does every successive part upon its completion of the fugue theme. Part three enters with the subject an octave higher or lower than the first part, is answered as was part one, and like it, then supplies the counterpoint to the answer. When all parts have entered as subject or answer the first development or the exposition is completed. Next follows a short digression or episode

which serves to vary the composition, for in it the composer is free to use as he will, any of the musical devices permissible, though he still preserves the unity by the nature of his material which is drawn from some part of the exposition. This episode may be followed by another or by several episodes or immediately by a second or counter-exposition, a sort of reflected exposition in which the answer is heard first and then the subject, each once only, and accompanied by the counter-subject. The greater the number of parts the greater will be the number of expositions and episodes. The stretto is perhaps the most interesting part of a fugue, as it is intended it should be. In this development the subject and answer crowd upon each other, overlap in a way, and with increasing vehemence if the nature of the subject permit; here the pursuit of melodies grows eager and pressing, the climax is reached. Frequently several strettos are found in a fugue and invariably at least one, though fugues have been written without any, but this is rarely the case. The subject and answer during the various developments may have been given in different but related keys, but in the stretto always return to the original key. Often a coda is added and the fugue brought to a close by a cadence. The fugue, as a definite musical form, is a comparatively modern development of what we now call canon, which during the Sixteenth Century was called fuga. It owes its development and perfection to John Sebastian Bach.

fugue, counter

A fugue in which the subjects move in contrary directions, that is, if one is a melody whose succession of notes ascend the musical scale, the other descends.

fugue, double

A form of musical composition in which there is an interweaving of melodies, one or more melodies acting as accompaniment to others. In the double fugue there are two principal musical themes called subjects, which, after they once are announced, usually separately, proceed in unison. There are usually four voice parts, but occasionally but three are found in double fugue. There is a contrast in both rhythmical and melodic treatment of the two subjects, so their individuality is recognized whenever they appear. Mozart's Requiem is written in this form. For further understanding of fugal composition, see also fugue.

fugue, perpetual

A composition in strict imitation, in which parts progress in a similar manner but not simultaneously, and in such a way that the end leads back to the beginning; a canon which can be repeated continuously.

fugue, regular

See regular fugue.

fugue renversée (füg rãñ-vĕr-sā') Fr.

An inverted fugue; hence, one in which the answer moves in an opposite direction from that of the subject; if notes of the principal theme or subject move in ascending order those of the reply or answer descend.

fugue, simple

A fugue containing a single subject.

fugue, strict

A fugue in strict accordance with the fugal form.

fugue, triple

A fugue based upon three principal themes or subjects which, after their introduction, being usually announced separately, proceed in unison. They are of contrasting material and in the interweaving and chase of melodies, the ear can distinguish them. Fugal compositions written on three subjects require so much technical skill that often they lack artistic merit and are of interest only to students of composition.

fugued

Constructed wholly or in part in the style of a fugue.

fuguing

Composing or performing wholly or in part in fugued style.

fuguist

A performer or composer of fugues.

Führer (für'-ĕr) Ger. n.

Director; conductor.

Füll (fül) Ger. n.

Filling, padding.

full

For all the voices or instruments.

full anthem

An anthem to be sung by the whole choir in chorus.

full band

A band or orchestra consisting of all the customary instruments.

full cadence

A perfect cadence. See also perfect cadence.

full choir

A direction found in organ music, which indicates that a stop is to be drawn which will open all the pipes in the choir organ. See also choir organ.

full chord

A chord in which all the essential tones are present; or in concerted music a chord in which all the parts unite.

full close

The end of a movement finishing upon the tonic or keynote which was preceded by the dominant or fifth tone of the key. Synonym of perfect close and perfect cadence.

full orchestra

1. An orchestra consisting of all the customary instruments.

2. A direction found in orchestral scores meaning that all instruments play during the passage so marked.

full organ

In organ playing the entire power of the instrument with all stops and couplers drawn. Abbr. f. o., f. org.

full score

A copy of a musical work in which all the parts, vocal or instrumental, are written out in full.

full service

A service for the whole choir in chorus, with or without an organ accompaniment.

full stop

1. A chord followed by a pause.

2. A chord, in producing which all the strings are stopped by the fingers.

Füllflöte (fül-flā'-tĕ) Ger. n.

Literally, filling flute: an organ stop composed of pipes producing a high, flute-like tone. Its lowest note is an octave below middle C. This stop is used with other stops, when the tone lacks brilliancy, hence the idea of filling expressed in the name, its duty being to make the tone fuller.

Füllpfeife (fül-pfī'-fĕ) Ger. n.

Dummy pipe; an ornamental organ pipe that produces no sound.

Füllquinte (fül-kwĭn'-tĕ) Ger. n.

Literally, filling fifth: a stop composed of pipes having a pitch a fifth higher than the ordinary pitch of the keys that sound them.

Füllstelle (fül-shtĕl'-lĕ) Ger. n.

An extra passage put in to fill out.

Füllstimme (fül-shtĭm'-mĕ) Ger. n.

1. Parts added to complete the harmony, giving resonance and fulness to the chords.

2. A stop on the organ comprising pipes tuned to produce a tone, either the interval of a third or a fifth above the normal pitch of the key which sounds them.

3. A part doubling another in the octave or unison.

fundamental

1. A name given to a chord when its lowest note is the one from which the chord is derived.

2. The root of a chord. The tone which produces a series of harmonics which are partial tones which go to make up the compound vibrations we call tone.

fundamental bass

The name given to any bass note when the chord derived from that note accompanies it.

fundamental chord

A chord the lowest note of which is that from which the chord is derived. Called also tonic chord.

fundamental key

See key, fundamental.

fundamental note

The note on which the chord is constructed.

fundamental position

The arrangement of notes in a chord in which the root, or note upon which the chord is constructed, remains the lowest.

fundamental tone

1. There are three fundamental tones in any scale or key, the tonic or keynote, the dominant or fifth tone, and the subdominant or fourth tone.

2. The tone upon which is constructed a series of harmonics or partial tones that go to make up the compound vibration we call tone.

Fundamentalton (foon-dä'-mĕn-tal-tōn') Ger. n.

Same as fundamental tone.

funèbre (fü-nĕbr') Fr. adj.

funebre (foo-nā'-brĕ) It. adj.

Funereal.

funeral march

A march slower and more solemn than the ordinary march and sometimes symphonically developed. A march designed as part of burial services. Synonym of dead march.

Fünfachteltakt (fĭnf-äch'-tĕl-täkt) Ger. n.

Five-eight time.

fünffach (fünf'-fäkh) Ger. adj.

Fivefold; in five parts; said of organ pipes, having five ranks.

fünfstimmig (fünf'-shtĭm-mĭkh) Ger. adj.

For five voices.

fünfstufige (fünf'-stoo-fĭg-ĕ) Ger. adj.

Pentatonic; having five whole tones.

Fünfte (fünf'-tĕ) Ger. n.

1. Fifth.

2. A tone five diatonic degrees above or below any given tone.

Fünfvierteltakt (fĭnf'-fēr-tĕl-täkt) Ger. n.

Five-four time.

fuocoso (fŏ-ô-kō'-sō) It. adj.

Fiery; impetuous; ardent.

für das ganze werk (für däs gän'-tsĕ vĕrk) Ger.

für das volle werk (für däs fōl'-lĕ vĕrk) Ger.

For the full organ.

für die linke Hand allein (für dē lĭnk'-ĕ hänt äl-līn') Ger.

For the left hand alone.

für die rechte Hand allein (für dē rekht'-ĕ hänt äl-līn') Ger.

For the right hand alone.

für zwei Manuale (für tswī män-oo-ä'-lĕ) Ger.

For two keyboards.

fureur (fü-rŭr') Fr. **n.**

Fury; rage; passion.

furia (foo'-rĭ-ā) It. **n.**

Fury; rage; passion.

Furiant (foo'-rĭ-änt) Ger. n.

A lively Bohemian dance with sharp, irregular accents and alternating time.

furibondo (foo-rĭ-bōn'-dō) It. adj.

Furious; vehement; mad.

furie (fü-rē') Fr. n.

A lively Bohemian dance with sharp, irregular accents and alternating time.

furieusement (für-yŭz-mäñ') Fr. adv.

Furiously; vehemently.

furiosamente (foo-rĭ-ō-sä-mĕn'-tĕ) It. adv.

Furiously; vehemently.

furlando (foor-län'-dō) It. **n.**

furlano (foor-lä'-nō) It. n.

A forlana; an antiquated dance.

furniture stop

A stop having two or more ranks of pipes, thus producing more than one tone for each key. Same as mixture or compound stop.

furore (foo-rō'-rĕ) It. n.

Fury; passion; rage.

fusa (fū'-zä) Lat. n.

fuse (füz) Fr. n.

An eighth note or quaver.

fusée (fü-zā') Fr. n.

A very rapid roulade or passage; a skip or slide.

Fusel (foo-zĕl′) Ger. n.
An eighth note or quaver.

fusella (fū-sĕl′-lä) Lat. n.
A demisemiquaver or thirty-second note.

fusellala (fū-sĕl′-lä-lä) Lat. n.
A sixty-fourth note.

Fuss (foos) Ger. n.

Füsse (füs′-sĕ) Ger. n., plu.
Foot; feet.

füssig (füs′-sĭkh) Ger. adj.
Footed; used in describing organ pipes, as, acht füssig, eight foot pitch.

Füssklavier (foos′-klā-fēr) Ger. n.
The pedals of an organ.

Fusston (foos′-tōn) Ger. n.
Literally, foot-tone: the word is used in connection with organ pipes and stops; as acht-fusston, eight foot pitch, or the tone produced by a pipe eight feet long.

fut (füt) Fr. n.
The barrel of a drum.

Fütterung (füt′-tĕr-oongk) Ger. n.
Linings; the supporting strips which are glued to the ribs of violins and like instruments.

future, music of the
A term satirically applied to Wagner's works by L. F. C. Bischoff, in 1850; but later used as a watchword by the Wagnerians.

G

G
1. The fifth tone of the scale of C major; that is, of the scale which has C for the keynote or first degree and has the interval of a major third, two whole tones, between C and the third degree, namely, E. This scale is considered the typical diatonic scale because it necessitates no sharps or flats to bring about the succession of tones and semitones required to make a complete tonic scale.

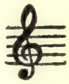
2. The name of one of the major keys; that is, of one of the keys having the interval of a major third between the first and the third degrees, in this instance, G and B. The key of G major necessitates the use of one sharp, F sharp, to obtain the proper diatonic succession of intervals. This sharp appears in the signature.

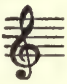
3. The name of one of the minor keys, that is, the name of that key which has G for a keynote or first degree and has the interval of a minor third, one whole tone and a half tone, between G and B, the first and third degrees. It is called the relative minor of B flat major because each key requires the use of two flats, B flat and E flat, to obtain the succession of tones and semitones required to make a complete diatonic scale.

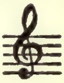
g.
Abbreviation for gauche, as in main gauche (left hand).

G.
Abbreviation for grand orgue (full or great organ).

G clef







The treble clef indicating that the line around which it curls is g′, the fifth tone above middle C. Formerly the G lef was sometimes written on the first line of the staff, a form known as the French treble, or French violin clef, and in some old music it is found on the third line.

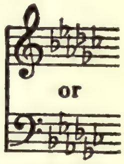
G double flat
G lowered two semitones by means of a double flat; same tone as F.

G double sharp
G raised two semitones by means of a double sharp; same tone as A.

G dur (gā-door) Ger.
The key of G major.

G flat.
The note a semitone below G.

G flat major
The major key whose signature is six flats.



G flat major

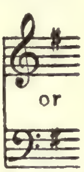
G gamut
The G which is written on the first line of the bass staff.

G in alt
The octave in alt is the octave which begins on the G in the first space above the treble staff. This G

is seven notes above G written on the second line of the treble (or G) clef.

G in altissimo (g in ȧl-tĭs′-sĭ-mō) It.
The first note in the altissimo octave. An octave in alt is the octave beginning with G in the first space above the treble staff. An octave in altissimo is the octave above the octave in alt, so that G in altissimo is fifteen notes above the G in the G clef line of the treble staff.

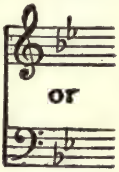
G major
The major key whose signature is one sharp. See also G.



G major

G major chord
A tone of three notes, composed of G plus notes at an interval of a major third, two whole notes, and a perfect fifth, three and a half tones, respectively.

G minor
The minor key whose signature is two flats, relative to the key of B flat major. See also G.



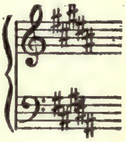
G minor

G minor chord
A chord of three notes, composed of G, plus notes at an interval of a minor third or one and a half tones, and a perfect fifth or three and a half tones, above it.

G moll (gā môl) Ger.
The key of G minor.

G sharp
The note a semitone above G.

G sharp minor
The minor key whose signature is five sharps, relative to the key of B major.



G sharp minor

G Shlüssel (gā shlüs′-sĕl) Ger.
The G clef. Shlüssel being German for key. See also G clef.

G string
The name given to the fourth string on the violin, the third on the guitar and violoncello, and the first on the double bass viol.

G ut
Low G in Guido's scale. See also gamma ut.

Gabel (gä′-bĕl) Ger. n.
A tuning fork.

Gabelgriffe (gä′-bĕl-grĭf′-fĕ) Ger. n., pl.
Cross-fingerings.

Gabelklavier (gä′-bĕl-klä-fēr) Ger. n.
Literally, fork keyboard instrument; an instrument invented in 1882 by Fischer and Fritzsch, of Leipsic. Instead of strings, the keys cause hammers to strike tuning forks, whose naturally dull tone is overcome by a second series of forks tuned an octave higher and sounding with the first series.

Gabelstimme (gä′-bĕl-shtĭm′-mĕ) Ger. n.
The pitch produced by the tuning fork.

Gabelton (gä′-bĕl-tōn) Ger. n.
Literally, fork-tone: the tone a′, used as the tone pitch for tuning with a tuning fork.

gagliarda (gäl-yär′-dä) It. n.
A galliard; an old favorite French dance, in three-four time, for two persons only; common in the Sixteenth and Seventeenth Centuries; the character of the dance is gay and vigorous. It was a precursor of the minuet, although a much quicker dance.

gagliardo (gäl-yär′-dō) It. adj.
Gay; merry; brisk. See also galliard.

gai (gā) Fr. adj.
Gay; merry.

gaillarde (gā-yărd′) Fr.
Merry; brisk; a galliard.

gaio (gä′-ĭ-ō) It. adj.
Gay; merry; joyful.

gaita (gä-ē-tä′) Sp. n.
A typical Spanish word having many meanings, some of them apparently irrelevant. The same word is given distinct meanings in different classes of society. This particular word means:

1. Bagpipe.
2. Flute.
3. Hand-organ.

gaitero (gä-ē-tā′-rō) Sp. n.

1. A player on the street organ.
2. One who plays on a pipe or flute.

gajamente (gä-yä-mĕn′-tĕ) It. adv.
Gaily; merrily; cheerfully.

gajo (gä′-yō) It. adj.
Gay; lively; merry.

gallamment (găl-ä-mäñ) Fr. adv.
Gracefully; gallantly; freely.

galante (gä-län′-tē) It. adj.
Gallant; showy; graceful.

galantemente (gä-län-tĕ-mĕn′-tĕ) It. adv.
Gallantly; elegantly; boldly.

Galanteriefuge (gä-län-tĕ-rē′-foo-gĕ) Ger. n.
A fugue in free style.

Galanterien (gä-län-tĕ-rē′-ĕn) Ger. n.
Ornaments and trills which were used to embellish the old harpsichord music.

Galanteriestück (gä-län-tĕ-rē′-shtük) Ger. n.

A piece in the Oriental style.

Galantschreibart (gä-länt′-shrīp′-ärt) Ger. n.

Equivalent to Galantstil.

Galantstil (gä-länt′-stēl) Ger. n.

Free; ideal style common to harpsichord composition of the Eighteenth Century.

galimathias (gă-lē-mă′-tē-ăs) Fr. n.

A French term of doubtful origin, probably a variation of galimafré, a medley. It means confused, unintelligible, and is applied to musical compositions consisting of a mixture of forms. Mozart in 1766 wrote such a composition in "Galimathias musicum," a comic piece to celebrate the coming of age of William of Orange the Fifth. It is in thirteen short numbers, and ends with a variation on the Dutch national air, Wilhelms von Nassau.

galimatias

See galimathias.

galliard (găl′-yärd)

This dance bears in its French name, Gaillarde, which means sprightly or lively, a description of its character. It is one of those dances so popular in Italy, France and England, in the Sixteenth Century. It originated in Roman Campagna and is therefore also called the romanesca. Written in lively triple time, it formed an excellent contrast to the slow and stately Pavan which it usually followed. It was a dance particularly suited to young people; though historians tell us that Queen Elizabeth danced it at the age of seventy. One of her courtiers, young Halton, first attracted the Queen's attention by his graceful, agile performance of the galliard.

It was not essential that certain steps should be used, all that was required was that the steps be nimble, light, and in time to the music. Perhaps one foot was raised high, sometimes both left the floor at the same time, and again, while performing high leaps, the feet were struck together in the air, or crossed and recrossed rapidly as the dancer danced on alternate feet, flinging his limbs forward or behind him. The Italian name was gagliardo.

galop

galopade (găl-ō-păd′) Fr. n.

Galopp (gä-lŏp′) Ger. n.

galoppo (gä-lŏp′-pō) It. n.

This dance originated in Germany but soon became popular in other countries. It is a quick, spirited round dance in two-four time, and like the waltz, it has been a great favorite at different times. It has been used in many compositions, being favored for its lively, rhythmic time.

galoubé (gä-loo-bā) Fr. n.

galoubet (gä-loo-bā) Fr. n.

A small flute having a very shrill voice. It is furnished with three finger holes and is capable of producing a compass of seventeen notes. The instrument is found in Provence and is played with the right hand while the left hand plays a small drum and furnishes the accompaniment for rustic dances.

gamba (gäm′-bä) It. n.

1. See viola da gamba.

2. An organ stop comprising narrow pipes producing what is technically known as stringy tones, that is, tones resembling those of bowed instruments like the violin. The name comes from the obsolete viola da gamba, the predecessor of the violoncello.

gamba major

An organ stop having as a lowest tone the C three octaves below middle C. The pipes are narrow in diameter and produced a tone resembling that of such instruments as the violin. This is one of the several stops whose names come from the obsolete viola da gamba, the predecessor of the violoncello.

gamba, pierced

See pierced gamba.

Gambabass (gäm′-bä-bäs) Ger. n.

A stop in the organ operated by the pedals and consisting of pipes which give a very deep tone. Their narrow diameter adds what is known as a stringy quality causing the tone to resemble that of bowed instruments such as the violin. The name comes from the viola da gamba, the predecessor of the violoncello.

gambe (gämb) Fr. n.

Gambe (gäm′-bĕ) Ger. n.

Equivalent to gamba.

Gambenwerk (gäm′-bĕn-vĕrk) Ger. n.

Literally, gamba action. See also piano-violin

gambeta (gäm-bā′-tä) Spa. n.

An ancient Spanish frolic and rustic dance.

Gambette (gäm-bĕt′-tĕ) Ger. **n.**

An organ stop comprising pipes giving the compass of an octave. The pipes are narrow and produce what is technically known as a stringy tone, that tone resembling that of bowed instruments such as the violin. The name comes from the obsolete viola da gamba, the predecessor of the violoncello.

Gambist (gäm′-bĭst) Ger. n.

A player on the viola da gamba.

Gambviole (gämp-fē-ō′-lĕ) Ger. n.

See viola da gamba.

gamma (găm′-ä) Grk. n.

gamma (gäm-mä) It. n.

The Greek letter G.

1. The lowest note of the Guidonian or Aretinian scale. See also Guido's gamut.

2. The name of that (Guidonian) scale.

3. A scale, or gamut, generally.

4. The compass of a voice or instrument, the succession of notes from the lowest to the highest.

5. A clef for the scale of G.

gamma ut (gäm′-mä) Grk., (ŭt) Lat.

Gamma is the Greek letter G and ut the word used as the singing syllable of the note G. In the system of teaching and singing the scales, ascribed to Guido d'Arrezzo (Aretinus) of the Eleventh Century, this was G, the first note of the bass clef. Guido's scale consisted of twenty tones, viz.: two octaves and a major sixth. From this is derived the English word gamut.

gamme (găm) Fr. n.

Equivalent to gamma.

gamme montante (găm môn′-tänt) Fr.

The ascending scale.

gammes (găm) Fr. n.

Exercises on the scale.

gammes en bemols (găm-säñ-bā-mōl) Fr.

Scales with flats.

gamut

1. The staff, consisting of lines and spaces, on which the notes of music named after the first seven letters of the alphabet are written.

2. In old church music the key of G.

3. The range of notes belonging to any scale.

4. The lowest note, G, of the bass clef, of Guido's scale. See also Guido's gamut.

gamut G

The G which is on the first line of the bass staff.

gamut, Guido's

See Guido's gamut.

ganascione (gä-nä-shō′-nĕ) It. n.

An obsolete Italian name for the lute.

gandharvas (Hin.) n.

The heavenly singers and dancers in Hindoo mythology a spiritual race of bright sunlit clouds, also called cloud demons and cloud children.

Gang (gäng) Ger. n.

Walk, way: a musical passage.

ganze Note (gän′-tsĕ-nō′-tĕ) Ger.

A whole note.

ganze Taktnote (gän′-tsĕ täkt′-nōt-ĕ) Ger.

A semibreve or whole note.

ganzer Ton (gän′-tsĕr-tōn) Ger.

A whole tone. The interval of a major second.

ganzes Werk (gän′-tsĕs-vĕrk′) Ger.

The organ with all or nearly all of the stops out; the full organ.

Ganzinstrumente (gänts′-ĭn-stroo-mĕn′-tĕ) Ger. n.

Literally, a complete instrument. The length of wind instruments determines the pitch of the tone which they can produce. However, if their diameter is narrow the pitch is higher than if the diameter be wide, and although a horn might be long enough to produce middle C, its narrow diameter would cause the pitch to be higher, whereas the opposite effect is produced if the horn has a diameter too wide in proportion. Ganzinstrumente refers to a wind instrument that is wide enough to allow the production of the lowest tone possible in comparison with the length of the tube.

Ganzschluss (gänts′-shloos) Ger. n.

Literally, a whole cadence. See also perfect cadence.

Ganzton (gänts′-tōn) Ger. n.

A whole tone; a full interval of two semitones.

ganzverhallend (gänts-fĕr-häl′-lĕnt) Ger. part.

Dying away entirely.

garbatamente (gär-bä-tā-mĕn′-tĕ) It. adv.

Gracefully; politely.

garbato (gär-bä′-tō) It. adj.

Graceful; polite.

garbo (gär′-bō) It. n.

Grace; elegance; simplicity.

gargántear (gär-gän-tā-är′) Spa. v.

To quaver; to warble.

garibo (gä-rē'-bō) It. n.

Dance; ball.

gariglione (gä-rēl-yō'-nĕ) It. n.

1. A set of musical bells upon which chimes are played.

2. A chiming of bells.

3. Short and simple melodies adapted to such chimes.

garlands

A collection of short ballads.

garnir (găr-nēr) Fr. v.

To string; as, to string a violin.

Garrire (gär-rē'-rĕ) It. v.

To chirp; to warble.

Gassenhauer (gäs'-sĕn-hôw-ĕr) Ger. n.

Street-song; street ballad; vaudeville.

Gassenhauerlin (gäs-sĕn-hōw'-ĕr-lĭn) Ger. n.

Popular street songs of the Sixteenth Century.

Gastrolle (gäst'-rŏl-lĕ) Ger. n.

Literally, a starring part; derived from Gast, guest, and Rolle, part; a term applied to a singer or actor on a starring expedition.

gathering note

In chanting, a pause often made on the last syllable of a recited portion, to enable all the singers to begin together the cadence or last strain of the melody.

gauche, main (gōsh, măñ) Fr.

The left hand. Abbr. m. g.

gaudente (gä-oo-dĕn'-tĕ) It. adj.

Joyous; jolly; merry.

gaudioso (gä-oo-dĭ-ō'-sō) It. adj.

Merry; jolly; joyful.

Gaumenton (gôw'-mĕn-tōn) Ger. n.

A gutteral tone.

gavot

This dance was originally a French peasant dance named after the village of Gap, in the French Alps. In character, it resembles the minuet, but is livelier, being written in moderately quick four-four, four-four time. It belonged to those rustic kissing dances in which the young men kissed their fair partners at the beginning and at the end of the dance; the kiss in those times was a mark of eitquette much as the bow is now. When this dance was adopted by the higher society, the kisses were by no means neglected. The gavot was popular at the court of Henry VIII. and the king himself one of its ardent performers. Much latitude was allowed in the steps of the gavot; it was always written in two distinct parts, and as is customary with all old dances, each part was repeated. This dance should begin on the third beat of the bar, and finish therefore in the middle of a measure. The music for this dance is also called a gavot, and is a popular form of musical composition with many of our best composers. Bach was one of its admirers. The dance was popular from the Sixteenth to the Eighteenth Century, and has again become popular. Equivalent to gavotta (It.) and gavotte (Fr.).

gaytero Spa. n.

One who plays a bagpipe.

gazel (gă'-zĕl) Per. n.

A musical composition in which a short refrain is constantly recurring.

Gebläse (gă-blā'-zĕ) Ger. n.

Bellows: a blowing as of wind instruments; trumpeting.

gebrochen (gĕ-brôkh'-ĕn) Ger. adj.

Broken.

gebunden (gĕ-boon'-dĕn) Ger. part.

Tied; connected, in regard to the style of playing or writing.

gebunden Dissonanz (gĕ-boon'-den dĭs-sō-nänts')

Prepared and tied dissonance.

gebunden Spiel (gĕ-boon'-dĕn shpēl) Ger.

Connected or tied playing; legato playing.

gebunden Stil (gĕ-boon'-dĕn stēl) Ger.

Strict, connected style.

gebundene Note (gĕ-boon'-dĕn-ĕ nō'-tĕ) Ger.

A tied note; a note which is to be held and not repeated.

Geburtslied (gĕ-boortz'-lēt) Ger. n.

Birthday song.

gedackt (gĕ-däkt') Ger. part.

Stopped; not open.

gedacktflöte (gĕ-däkt'-flā'-tĕ) Ger. n.

Literally, covered flute: organ stops comprising pipes which are closed at one end and produce a tone similar to that of the flute.

Gedacktstimmen (gĕ-däkt'-shtĭm-mĕn) Ger. n., pl.

Literally, covered voices: any organ stop comprising pipes which are closed at one end.

gedämpft (gĕ-dĕmpft') Ger. part.

Damp; muffled, muted. Abbr. ged.

gedeckt (gĕ-dĕkt') Ger. part.

Stopped, not open.

gedehnt (gĕ-dānt') Ger. part.

Lengthened; prolonged; slow.

Gefährte (gĕ-făr'-tĕ) Ger. n.

The answer, as in a fugue.

Gefallen (gĕ-fäl'-lĕn) Ger. n.
Pleasure.

gefällig (gĕ-fĕl'-lĭkh) Ger. adj.
Pleasing; agreeable.

Gefiedel (gĕ-fē'-dĕl) Ger. n.
Fiddling.

gefühlvoll (gĕ-fül'-fŏl) Ger. adj.
Full of feeling; expression.

Gegenbewegung (gā'-khĕn-bĕ-vākh-oongh) Ger. n.
Contrary motion.

Gegenfuge (gā'-khĕn-foo-gĕ) Ger. n.
Contrary fugue; fugue in which the answer is an inversion of the subject.

Gegengesang (gā'-khĕn-gĕ-zäng') Ger. n.
Antiphony.

Gegenhall (gā'-khĕn-häl) Ger. n.
Echo; resonance.

Gegenharmonie (gā'-khĕn-här-mō-nē') Ger. n.
Literally, counter harmony; the counter-subject in fugue.

Gegenpunkt (gā'-khĕn-poonkt) Ger. n.
Counterpoint.

Gegensatz (gā'-khĕn-zäts) Ger. n.
Contrast; opposition.

Gegenschall (gā'-khĕn-shäl) Ger. n.
Echo; resonance.

Gegenstimme (gā'-khĕn-shtĭm-mĕ) Ger. n.
Counterpart; counter-subject.

gegenstimmig (gā'-khĕn-shtĭm-mĭg) Ger. adj.
Dissonant; discordant.

Gegensubjekt (gā'-khĕn-soop'-yĕkht) Ger. n.
Counter-subject, in a fugue.

gegittertes B (gā-khĭt'-tĕr-tĕs bā') Ger.
Literally, latticed B; that is, B with the natural sign before it. In German notation the seventh note of the normal scale of C was called H and the term, B, was reserved for the name of B flat.

gehalten (gĕ-häl'-tĕn) Ger. part.
Held; sustained.

gehaucht (gĕ-hôwkt') Ger. part.
Breathed; whispered.

Geige (gī'-khĕ) Ger. n.
The violin.

geigen (gī'-khĕn) Ger. v.
To play upon a violin, or any similar instrument.

Geigenbogen (gī-khĕn-bō'-khĕn) Ger. n.
Violin bow.

Geigenclavicymbel (gī'-khĕn-klä-fē-tsĭm'-bĕl) Ger. n.
Literally, violin-harpsichord: in reality, however, violin-piano. See also piano-violin.

Geigenklavicimbal (gī'-khĕn-klä-fĭ-tsĭm'-bäl) Ger. n.
Bow-piano; an instrument similar to the harpsichord. When the keys were struck, small bow-like quills or pieces of leather were drawn across the strings causing them to vibrate and produce the tones.

Geigenprincipal (gī'-khĕn-prēn-tsĭ-päl) Ger. n.
A stop found in German organs and composed of pipes producing a bright, full tone resembling that of such bowed instruments as the violin.

Geigensattel (gī'-khĕn-sät'-tĕl) Ger. n.
The violin bridge.

Geigenschule (gī'-khĕn-shoo'-lĕ) Ger. n.
A school for instruction on the violin; a method of instruction.

Geigensteg (gī'-khĕn-shtākh') Ger. n.
The violin bridge.

Geigenstrich (gī'-khĕn-shtrĭkh') Ger. n.
Stroke of the bow across the violin.

Geigenstück (gī'-khĕn-shtük') Ger. n.
A composition for the violin.

Geigenwerk (gī'-khĕn-vĕrk') Ger. n.
Literally, violin works. See also piano-violin.

Geigenwirbel (gī'-khĕn-vēr'-bĕl) Ger. n.
A violin-peg; a tuning peg in the neck of a violin.

Geigenzug (gī'-khĕn-tzoog') Ger. n.
The violin stop in the organ.

Geiger (gī'-khĕr) Ger. n.
Violinist; fiddler.

Geisterharfe (gīs'-tĕr-här'-fĕ) Ger. n.
Literally, a spirit harp; hence an Æolian harp.

geistlich (gīst'-lĭkh) Ger. adj.
Spiritual; sacred; ecclesiastical.

geistliche Gesänge (gīst'-lĭkh-ĕ gā-zĕng'-ĕ) Ger.

geistliche Lieder (gīst'-lĭkh-ĕ lē'-dĕr) Ger.
Hymns; psalms; spiritual songs.

geistreich (gīst'-rīkh) Ger. adj.

geistvoll (gīst'-fŏl) Ger. adj.
Spirited; clever; full of animation.

Geklingel gĕ-klĭng'-ĕl) Ger. n.
Tinkling; ringing of a bell.

gekneipt (gĕ-knīpt') Ger. part.
Pinched: pizzicato, meaning that the strings of a violin are not to be played with a bow, but plucked with the fingers.

Gelassenheit (gĕ-läs′-sĕn-hīt) Ger. n.
Calmness; tranquility.

Geläufe (gĕ-loi′-fĕ) Ger. n.

Geläufen (gĕ-loi′-fĕn) Ger. n.
Running passages; rapid movements.

geläufig (gĕ-loi′-fĭkh) Ger. adj.
Easy; rapid.

Geläut (gĕ-loit′) Ger. n.
A peal of bells; ringing of bells.

Gelindigkeit (gĕ-lĭn′-dĭg-kīt) Ger. n.
Softness; gentleness; sweetness.

gelinde (gĕ-lĭn′-dĕ) Ger. adj.
Soft; gentle; tender.

gellen (gĕl′-lĕn) Ger. v.
To sound loudly; ring shrilly.

Gellenflöte (gĕl′-lĕn-flā-tĕ) Ger. n.
Clarionet.

Geltung (gĕl′-toongk) Ger. n.
Value; proportion or duration of a note.

gemächlich (gĕ-mĕkh′-lĭkh) Ger. adj.
Quiet; slow; gradual; calm.

gemächlich commodo (gĕ-mĕkh′-lĭkh kŏm′-mō-dō)
A combination of a German word gemächlich and an Italian word commodo, each meaning easy or leisurely and when found in music scores serving as a direction to play leisurely, not too fast, easy.

gemachsam (gĕ-mäkh′-zäm) Ger. adj.
Synonym of gemächlich.

gemählig (gĕ-mā′-lĭkh) Ger. adv.
Gradually; by degrees.

gemässigt (gĕ-mās′-sĭkht) Ger. adj.
Moderate.

gemessen (gĕ-mĕs′-sĕn) Ger. adj.
Measured; moderate.

Gemisch (gĕ-mĭsh′) Ger. n.
Literally, a mixture.
1. A medley.
2. Compound stops in an organ.

Gemshorn (gĕmz′-hôrn) Ger. n.
1. Literally, the horn of a chamois or goat found on the Alps; an instrument made from the horn of such an animal.
2. A German organ stop consisting of open conical metal pipes producing a mellow, horn-like tone. They are connected with the pedals.

Gemshornquinte (gēmz′-hôrn-kwĭn′-tĕ) Ger. n.
An organ-stop whose tone is similar to that of the Gemshorn, but consisting of pipes which give tones a fifth higher in pitch than the ordinary pitch of the keys which sound them.

gemütlich (gĕ-müt′-lĭkh) Ger. adj.
Expressive; good natured; pleasant.

genera (jĕn′-ĕr-ä) Lat. n., pl.
See genus.

genera Aristoxenus (jĕn′-ĕr-ä ăr-ĭs-tŏcks′-ĕ-nus) Lat.
Certain modes among those into which the Greeks divided their tetrachords, or groups of four tones, named for Aristoxenus who lived in the Fourth Century B. C. and founded a school of musicians.

general pause
A general silence of all parts. Abbr., G. P.

Generalbass (gĕ-nĕ-räl′-bäss) Ger. n.
Thorough-bass.

Generalbass-schrift (gĕ-nĕ-räl′-bäs-shrĭft′) Ger. n.
Thorough-bass notation.

générateur (zhā-nā-rä-tür′) Fr. n.

generator
The note upon which is founded a series of harmonics or partial tones that go to make up the compound vibration we call tone. Same as root or fundamental.

genere (jā′-nĕ-rĕ) It. n.
A genus. See also genus.

generoso (jā-nĕ-rō′-sō) It. adj.
Generous; free.

genialia (jĕn-ĭ-ā′-lĭ-ä) Lat. n.
A word derived from the Latin genialis meaning nuptial and a name given by the Romans to cymbals because they were often used in the celebration of wedding ceremonies.

genouillère (zhŭn-wĭ-yăr′) Fr. n.
A key lever employed in German pianos, before the introduction of pedals, that are now in common use for producing loud and soft effects.

genre chromatique (zhäñr krō-mă-tēk′) Fr.
The chromatic genus.

genre diatonique (zhäñr dē-ă-tôñ-ēk′) Fr.
The diatonic or natural genus.

genre enharmonique (zhäñr ĕn-ăr-môn-ēk′) Fr.
The enharmonic genus.

genre expressif (zhäñr ĕx-prŭs-ēf′) Fr.
The expressive style.

gentil (zhäñ-tē′) Fr. adj.
Graceful; pleasing; elegant.

gentile (jĕn-tē′-le) It. adj.
Pleasing; graceful; elegant.

gentilezza (jĕn-tē-lĕd′-zä) It. n.
Grace; nobleness; refinement of style.

genus (jē′-nŭs) Lat. n.
A term used by the ancients to indi-

cate the modes or scales in which they arranged their tetrachords or groups of four tones. Plural, genera.

genus chromaticum (jē'-nŭs krō-măt'-ĭ-kŭm) Lat.

The chromatic genus or mode, that is, the division of the scale into tones, none of which was less than a semitone.

genus diatonicum (jē-nŭs dī-ă-tŏn'-ĭ-kŭm) Lat.

The diatonic genus or mode, or that used when the scale is divided in the natural manner, using both tones and semitones.

genus enharmonicum (jē'-nŭs ēn-hăr-mŏn'-ĭ-kŭm) Lat.

The enharmonic genus or mode, or that used when intervals of less value than a semitone are used in the scale division.

gerade (gĕ-rä'-dĕ) Ger. adj.

Straight; even; regular.

gerade Bewegung (gĕ-rä'-dĕ bĕ-vā'-goongk) Ger.

Similar motion.

gerade Taktart (gĕ-rä'-dĕ täkt'-ärt) Ger.

gerader Takt (gĕ-rä'-dĕr täkt') Ger.

Common time.

Geriesel (gĕ-rē'-zĕl) Ger. n.

Rippling: a soft, murmuring sound.

German fingering

The method of fingering piano music in which the note to be played by the thumb is marked 1, and those to be played by the other fingers 2, 3, 4, 5 in order, as distinguished from the English or American fingering in which the note played by the thumb is marked × or some other sign.

German flute

The common flute. This name is rarely used now.

German scale

A scale of the natural notes, in which H is substituted for B. The notes are named A H C D E F G. B is reserved for the name of B flat.

German sixth

A chord consisting of a note plus other notes at intervals of a major third, two whole tones, a perfect fifth, three and a half tones, and the extreme sixth, ten half tones.

German soprano clef

The C clef written upon the first line of the staff to indicate that middle C falls on this line. The staff thus marked is called the soprano staff. See also soprano clef.

Ges (gĕs) Ger. n.

The note G flat.

Ges dur (gĕs'-door) Ger.

The key of G flat major.

Gesang (gĕ-zäng') Ger. n.

Song; air; melody.

Gesangbuch (gĕ-zäng'-bookh) Ger. n.

Song-book.

Gesänge (gĕ-zĕng'-ĕ) Ger. n., pl.

Hymns; songs; melodies.

Gesangkunst (gĕ-zäng'-koonst) Ger. n.

The art of making songs; the art of interpreting songs.

Gesangsweise (gĕ-zängs'-vī-zĕ) Ger. n. and adv.

1. (n.) Melody; tune; air.
2. (adv.) Melodically; in the style of a song.

Gesangsgruppe (gĕ-zängs'-groop-pĕ) Ger. n.

Literally, song group: the secondary theme in a sonata movement, usually of a lyrical nature.

gesangsmässig (gĕ-zängs'-mās-sĭkh) Ger. adj.

Capable of being adapted to the voice; of being sung.

Gesangverein (gĕ-zäng'-fĕr-īn) Ger. n.

A choral union; a singing society; a glee club.

Gesause (gĕ-zow'-zĕ) Ger. n.

Humming; buzzing; whistling.

Geschlecht (gĕ-shlĕkht') Ger. n.

Genus; kind; species; mode.

geschleift (gĕ-shlīft') Ger. part.

Slurred; legato.

geschmackvoll (gĕ-shmäk'-fŏl) Ger. adj.

Tasteful; in good taste; elegant.

geschwänzte Noten (gĕ-shvĕnts'-tĕ nō'-tĕn) Ger.

All notes written with little flags; as the eighth note and sixteenth note.

geschwind (gĕ-shvĭnt') Ger. adj.

Quick; fast; rapid.

Geschwindigkeit (gĕ-shvĭnt'-ĭkh-kīt) Ger. n.

Swiftness; speed; rapidity.

Geschwindmarsch (gĕ-shvĭnt'-märsh) Ger. n.

A quickstep.

Geses (gĕs'-ĕs) Ger. n.

G double flat; G lowered two semitones.

Gesichtspfeifen (gĕ-zĭkhts'-pfī-fĕn) Ger. n., pl.

The front pipes of an organ.

gesponnene Saite (gĕ-shpôn'-nĕn-ĕ zī'-tĕ) Ger.

A string covered with finely woven wire; a covered string.

Gesponnener Ton (gĕ-shpôn′-nĕn-ĕr tōn) Ger.
A long drawn out tone.

gesteigert (gĕ-shtī′-khĕrt) Ger. adj.
Raised; exalted; crescendo.

gestossen (gĕ-shtōs′-sĕn) Ger. adj.
Separated; detached; staccato.

gestrichen (gĕ-shtrĭkh′-ĕn) Ger. adj. or v.
1. (adj.) Having flags, as eighth or sixteenth notes: having a line drawn through it to indicate that the note is to be raised one semitone.
2. (v.) To cut; to leave out a part or parts.

getern
An obsolete instrument very much like a guitar: a cittern.

getheilt (gĕ-tīlt′) Ger. part.
Separated; divided. Abbr., get. geth.

getheilte Stimmen (gĕ-tīl′-tĕ shtĭm′-mĕn) Ger.
Literally, stopped voices: when used in reference to organ stops, it refers to those which are termed partial, that is, they do not have as many pipes as there are keys on the keyboard, but only produce either the treble or bass half of the compass of the keyboard.

Getön (gĕ-tān′) Ger. n.
Repeated; sounds; clamor.

getragen (gĕ-trä′-khĕn) Ger. adj.
Sustained; carried; legato.

getröst (gĕ-trāst′) Ger. part.
Confident; trustful; assured.

Geübtere (gĕ-üp′-tĕ-rĕ) Ger. n.
Expert performers.

gewichtig (gĕ-vĭkh′-tĭkh) Ger. adj.
Heavy; weighty.

gewidmet (gĕ-vēt′-mĕt) Ger. part.
Dedicated to.

Gewirbel (gā-vĕr′-bĕl) Ger. n.
The roll of drums: a whirring sound.

gewiss (gĕ-vĭs′) Ger. adj.
Firm; steady; sure.

Gewissheit (gĕ-vĭs′-hīt) Ger. n.
Firmness; steadiness; resolution.

geworfener Strich (gĕ-vōr′-fĕ-nĕr shtrĭkh′) Ger.
A stroke made by bounding the bow upon the strings of a violin.

geytarah
An Oriental guitar.

geziert (gĕ-tsērt′) Ger. part.
Affected; adorned; prim.

ghawazies (gä-wä′-zēs) Hin. n.
Singing and dancing girls.

ghazel (găz′-ĕl) Arab n.
A musical composition in which a simple theme is repeated again and again.

ghiribizzi (gē-rĭ-bēd′-zē) It. n.
Whims; fancies; fantastic passages.

ghiribizzoso (gē-rĭ-bēd-zō′-sō) It. adj.
Whimsical; fantastical.

ghironda (gē-rôn′-dä) It. n.
The Italian name for hurdygurdy.

gicheroso (jē-kĕ-rō′-sō) It. adj.
Merry; playful.

giga (jē′-gä) It. n.
1. An ancient musical instrument of the violin family.
2. A jig-tune.

gigelira (jē-gĕ-lē′-rä) It. n.
Xylophone.

gighardo (jē-gär′-dō) It. n.
A kind of jig with a lively, vigorous movement.

gigue (zhēg) Fr. n.
Supposed to be derived from the German Geige.
1. A musical instrument resembling the viol: a fiddle.
2. A jig: a lively old dance in twelve-eight, six-eight or six-four time, the music of which is particularly suitable for a fiddle.
3. A closing movement in a suite.

Gimel (jĭm′-ĕl) Eng. n. from Lat.
Gimel is taken from the Latin gimellus, meaning twin. It is a form of music written for two voices, one generally a third, or four half tones, above or below the other. Sometimes there is a difference of a sixth, which is nine half tones, or of a tenth, which is sixteen half tones. This is true in the period before the Sixteenth Century. After that, gimel was applied to any part of a vocal composition which was for the time being "divided," that is, slow notes are divided into quick ones, as frequently takes place in variations on a theme.

ginglarus (jĭng′-lăr-ŭs)

gingras (jĭng′-răs)

gingrina (jĭng-grī′-nă) Lat.
A flute used by the Phœnicians.

giocherole (jō-kā′-vō-lĕ) It. adj.
Merry; pleasant; sportive.

gioco (jô′-kō) It. n.
Literally, a game, a jest: an organ stop. Synonym of giuoco.

giocolari (jō-kō-lär′-ī) It. n.
Jesters: bands of buffoons, dancers, actors, singers and instrumental performers, retained by princes in Tuscany for the diversion of the company.

giocolarmente (jō-kō-lär-mĕn′-tĕ) It. adv.
Merrily; jocularly; sportively.

giocondo (jō-kôn′-dō) It. adj.
Joyful; gay; merry.

giocoso (jō-kō'-zō) It. adj.
Sportively.

gioja (jō'-yä) It. n.
Joy; pleasure; gladness.

giojosamente (jō-yō-sä-mĕn'-tĕ) It. adv.
Joyfully; gaily; merrily.

gioviale (jō-vĭ-ä'-lĕ) It. adj.
Jovial.

giraffe
An upright spinet that was used toward the end of the Eighteenth Century.

giro (jē'-rō) It. n.
Literally, a turn: a trill.

Gis (gĭs) Ger. n.
The note G sharp.

Gis-moll (gĭs-môl) Ger.
The key of G sharp minor.

Gisis (gĭs'-ĭs) Ger. n.
The double sharp of G, hence A natural.

gitana (hē-tä'-nä) Spa. n.
A gypsy: the term is applied to music of wandering irresponsible, gypsy-like nature.

gittern (gĭt'-ĕrn)
1. (n.) An old instrument like the guitar strung with wire; a cittern.
2. (v.) To play on the gittern.

giubbiloso (joob-bĭ-lō'-sō) It. adj.
Overjoyed; jubilant.

giucante (joo-kän'-tĕ) It. adj.

giuchevole (joo-kä'-vō-lĕ) It. adj.
Merry; joyful.

giulivamente (joo-lē-vä-mĕn'-tĕ) It. adv.
Joyfully; gladly.

giuocante (joo-ô-kän'-tĕ) It. adj. or adv.
1. (adj.) Playful; joyous.
2. (adv.) Playfully; gaily.

giuoco (joo-ō'-kō) It. n.
An organ stop. Synonym of gioco.

giuocoso (joo-ô-kō'-sō) It. adj.
With sport and gaiety. Synonym of giuocante.

giustamente (joos-tä-mĕn'-tĕ) It. adv.
Justly; strictly.

giustezza (joos-tĕt'-tsä) It. n.
Accuracy; precision; exactness.

giusto (joos'-tō) It. adj.
Even; steady; precise; regular. Sometimes giusto is applied to another term, and then means moderate, as, andante giusto, a moderate andante.

given bass
A bass which is given and to which the harmony is to be added.

giving out
The organ prelude, by which the organist tells the congregation what tune they shall sing.

glais (glĕ) Fr. n.
The passing-bell; a church bell which was tolled at the time of a person's death or soon after. It summoned Christians to pray for the soul of the deceased. The number of strokes of the bell told the age of the person. The custom of ringing of the passing-bell originated in the ancient belief that the sound of the church bell drove away demons that might be near the departing soul.

glais funèbre (glĕ fü-nĕbr') Fr.
A funeral knell.

glänzend (glĕn'-tsĕnt) Ger. adj.
Brilliant; bright; splendid.

glapissant (glă-pĭs-säñ) Fr. adj.
Shrill; squeaking; yelping.

Glasharmonika (gläs-här-mō'-nĭ-kä) Ger. n.
A musical instrument made of glass goblets or glass bowls. These are partially filled with water to gain different tones, and are played upon by rubbing the moistened finger evenly along the edge of the goblets, the friction producing the vibration.

glasses, musical
See musical glasses; also Glasharmonika.

glatt (glät) Ger. adj.
Smooth; polished; even.

Glätte (glät'-tĕ) Ger. n.
Smoothness; evenness.

Glee
A vocal composition for three or more different parts, more or less independent of each other. It is sung usually without accompaniment and may be tender, gay, sad or jovial in character. It is essentially English, and was popular from about 1760 to 1830.

gleek (glēk) A. S. n.
An old Anglo Saxon word for musician or music. The term glee is probably derived from this word.

gleiche Stimmen (glīkh'-ĕ shtĭm'-mĕn) Ger.
Like voices: voices having the same name, as tenors, sopranos.

gleicher Klang (glīkh'-ĕr kläng) Ger.
Same as Gleichklang.

gleicher Kontrapunkt (glīkh'-ĕr kôn'-trä-poonkt) Ger.
Similar harmony of tones or melodies.

Gleichklang (glīkh'-kläng) Ger. n.
Unison; concord: a simultaneous combination of two harmonious tones.

gleichschwebende Temperatur (glīkh-shvā'-bĕn-dĕ tĕm-pĕr-ä-toor') Ger.

Equal temperament; that is, a method of tuning in which the standard interval is the twelfth part of an octave.

gleichstimmig (glīkh'-stĭm-mĭkh) Ger. adj.

Concordant; harmonious.

gleiten (glī'-tĕn) Ger. v.

To glide, as the fingers on an instrument.

glicibarifona (glē-chē-bä-rĭ-fō'-nä) It. n.

The name given by Catterini to a reed organ, possessing a compass of four octaves, which he invented in 1827.

glide

The sounding of two successive tones in a smooth, connected manner so that no break occurs between them.

gliding

A term applied to flute-playing: a sliding movement of the fingers for the purpose of blending the tones.

Glied (glēt) Ger. n.

Link: the term is used to express a chord; as, Einglied, one chord.

glissade (glĭs-săd) Fr. n.

Literally, sliding; gliding: applied to the act of passing the fingers smoothly and evenly over the keys or strings of an instrument.

glissando (glĭs-sän'-dō) It. adj.

glissato (glĭs-sä'-tō) It. adj.

Smooth; in a gliding manner; slurred. Abbr. gliss.

glissement (glēs-mäñ) Fr. n.

Act of sliding; in a gliding manner.

glisser (glĭs-sā) Fr. v.

To slide; to glide; to execute a passage smoothly and flowingly.

glissez la pouce (glĭs-sā lä poos) Fr.

Slide the thumb.

glissicando (glĭs-sĭ-kän'-dō) It. adj.

glissicato (glĭs-sĭ-kä'-tō) It. adj.

Smooth; in a gliding manner; slurred.

glitschen (glĭt'-shĕn) Ger. v.

To slide; to glide. To play a passage smoothly and flowingly.

Glöckchen (glĕk'-khĕn) Ger. n.

A little bell.

Glocke (glôk'-ĕ) Ger. n.

Bell.

glöckeln (glĕk'-ĕln) Ger. v.

To ring little bells; to tinkle a bell.

Glockengeläute (glôk'-ĕn-gĕ-loi'-tĕ) Ger. n.

A pealing or chiming of bells; bell ringing.

Glockenspiel (glôk'-ĕn-shpēl) Ger. n.

1. Chimes; a peal of bells.

2. The name given to an organ stop which imitates a chime of bells.

3. An instrument made of tuned bells and struck with hammers, or played by levers attached to a keyboard.

gloria (glō'-rĭ-ä) Lat. n.

Certain hymns of praise to God used in nearly all church services. The name is derived from the first word of the hymns, " Gloria in Excelsis Deo " and " Gloria Patri."

The " Gloria in Excelsis Deo," Glory in the Highest to God, is called the great doxology and contains the words sung by the angels, who appeared to the shepherds on the eve of the birth of Christ. These words are found in Luke ii, 14. and are known as the Angelical Hymn. This hymn is used in the Eastern Liturgy at the beginning of the Eucharistic office; in the Western or Roman it appears in the mass after the Kyrie and in the Anglican Church it stands at the end of the communion.

The " Gloria in Excelsis " is omitted during all seasons of penance, as Advent, Lent and also in Requiem Masses.

2. Gloria, Lesser Doxology, see also Gloria Patri.

Gloria Patri (glō'-rĭ-ä pä'-trī) Lat.

" Glory Be to the Father, and to the Son, and to the Holy Ghost." This is called the lesser doxology and is of unknown origin, though it has been used since earliest times in the Eastern and Western offices. It is now sung in the Roman and Anglican churches at the close of each psalm, a custom peculiar to Western churches.

glotte (glôt) Fr. n.

glottis (glŏt'-ĭs) Eng. n.

1. The mouth of the wind pipe, that is, the opening at the top of the larynx between the vocal chords. During speech the chords are drawn closer and the opening becomes a mere slit.

2. The name by which the reeds of ancient instruments of the clarinet and oboe family were known.

glottocomeia (glŏt-tō-kō-mē'-yă) Grk. n.

Boxes in which the Greeks carried the lingulæ or tongues of their flutes.

glühend (glü'-ĕnt) Ger. part.

Glowing; ardent; fiery.

gnaccare (näk-kä'-rā) It. n.

Castanets.

gnacchera (näk-kā′-râ) **It. n.**
Castinets.

gnugab (noo-gäb′) Heb. n.
The name for organ among the ancient Hebrews.

goathorn
See Gemshorn

goat-song
A song or anthem sung by the ancient Greeks to their god, Dionysus, while the goat stood at the altar to be sacrificed. When the vintage season was over and the must had fermented the simple country people offered sacrifices to Dionysus, god of wine. The sacrifices were the ox or the goat, which were considered enemies of the god because they ate his vines. In their revelry, the people dressed in fancy costumes, sang and danced about the altar.

goat-trill
A shake in either instrumental or vocal music that too closely resembles the bleating of a goat; hence an unmusical trill. Called Bockstriller in German; trillo caprino in Italian, and chevrotement in French.

God Save the King
The national anthem of England. It was first sung in public at a dinner given in 1740 to celebrate the taking of Porto-Bello by Admiral Vernon. The singer, Henry Carey, who also wrote Sally in Our Alley, is said to be the composer of both words and music. This anthem was probably compiled from several older airs, notably one by Dr. Jan Bull, dated 1619. The origin has been attributed to Lully, the court musician of Louis XIV., but with little or no authority. Weber and Beethoven used it. It is the tune for a Danish national song, for Prussian and Swiss national hymns and for My Country 'Tis of Thee.

gol Irish n.
A funeral dirge of the Irish peasantry.

gola (gō-lä) **It. n.**
1. The throat.
2. A guttural voice.

goll-trompo
An ancient trumpet used by English, Danes and Normans. It was probably a small trumpet and received its name because carried in the hand. as goll is an old slang term for hand.

golpe de musica (gŏl′-pā dā moo′-sē-kä) Spa.
A company of musicians.

Gondellied (gôn′-dĕl-lēt′) Ger. **n.**
A gondolier song.

gondolier-songs
Songs of a very pleasing and graceful style composed and sung by the Venetian gondoliers; Venetian boat-songs.

gondoliera (gôn-dōl-yā′-rä) **It. n.**
A gondola-song; a song with an easy rocking motion.

gondolin
An instrument of the zither class furnished with four octaves of strings and one octave of piano keys above them. By depressing one key, the keys of the corresponding tone and all its octaves are raised above the others to a position where they can be plucked with one sweep of a plectrum held in the right hand. The tone thus produced is especially full.

gong
A musical instrument of Asiatic origin, consisting of a large, shallow bowl of metal which is struck with a stick furnished with a stuffed leather head. It is used extensively in Chinese temple and court ceremonies, and in the modern orchestra is used in emphasizing especially dramatic efforts. Its far-reaching voice has led to its more practical use as an instrument for calling or signaling.

goose
A discordant tone, like a squawk, made accidentally upon any reed instrument.

gorgheggi (gôr-gĕd′-jĭ) It. n.
A trill; figured singing, with runs, trills.

gorgheggio (gôr-gĕd′-jō) It. n.
A trill; a shake.

gosba
An Arabian flute appearing in two different varieties. The form used in accompanying a singer is furnished with three finger holes and has the compass of an octave. The other form is larger, is pierced with six finger holes and is designed more for instrumental use.

goto (gō′-tō) Jap. **n.**
Same as koto.

Gottesdienst (gôt′-tĕs-deen′-st) Ger. **n.**
Divine service.

goût (goo) Fr. **n.**
Taste; judgment; style.

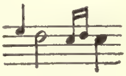
governing key
The predominating key; the key in which the composition is written.

Grabgesang (gräp′-gĕ-zäng′) Ger. n.

Grablied (gräp′-lēt′) Ger. n.
Literally, grave song; funeral song; dirge.

grace note

An ornamental note: a note, not essential, and sometimes even foreign to the melody in which it occurs, inserted to add grace and beauty. It is not counted in completing the time of a measure; hence, the value given it has to be substracted from one of the other notes, and it is invariably written smaller. Grace notes were formerly used more extensively than now, their selection in vocal music often being left to the discretion of the singer.



graces

A general term for all ornamental notes or embellishments not essential to the melody or harmony of the composition in which they appear. See also ornaments.

grácieux (grä-sĭ-ŭ) Fr. adj.

Graceful; fine; delicate.

gracile (grä-chē′-lĕ) It. adj.

Dainty; delicate; light; weak; thin.

Grad (grät) Ger. n.

Degree; rate; step.

gradare (grä-dä′-rĕ) It. v.

To descend gradually; step by step.

gradation

A series of ascending or descending chords, in which no chromatic chords are used.

gradation (gră-dăs-yôñ) Fr. n.

gradazione (grä-dä-tsĭ-ō′-nĕ) It. n.

Increasing or diminishing the speed, or the volume of tone, gradually.

gradevolemente (grä-dā-vō-lĕ-mĕn′-tĕ) adv.

Agreeably; pleasingly.

gradire (grä-dē′-rĕ) It. v.

To go forward; to ascend by degrees.

graditamente (grä-dĭ-tä-mĕn′-tĕ) It. adv.

Very sweetly.

graditissimo (grä-dĭ-tĭs′-sĭ-mō) It. adj.

Very sweet.

Gradleiter (gräd′-lī-tĕr) Ger. n.

Literally, a graduated ladder; a scale.

grado (grä′-dō) It. n.

A degree or step of a scale.

grado ascendente (grä′-dō ä-shĕn-dĕn′-tĕ) It.

One degree higher; an ascending step.

grado descendente (grä′-dō dā-shĕn′-tĕ) It.

One degree lower; a descending step.

gradual

1. A book containing the hymns and prayers which used to be sung on the altar steps.

2. A hymn or prayer sung in the Roman Catholic service between the epistle and the gospel. This was formerly sung on the altar steps (gradus) at the close of the reading of the epistle, while the book was being carried from the epistle side to the gospel side of the altar, hence the name. Also called cantatorium.

gradual modulation

A gradual passing from one key to another by means of chords.

graduale (grăd-ū-ā′-lē) It. n.

Same as gradual.

graduale Romanum (grăd-ū-ā′-lĕ rō-mā′-nŭm) Lat.

An ancient book containing the music of the mass in the Roman Catholic Church. The compilation of these chants was first made by Ambrose, Bishop of Milan. Many corruptions crept into the graduale, because of the rudimentary character of the musical notation and a revision of the original was made under Pope Gregory XIII., who, in 1576, authorized Palestrina to revise and restore the plain chant. The best of the modern editions are the Mechlin, in 1848, and the Ratisbon, in 1871. The graduale contains the music for the choir, the missal, and for the celebrant of the mass.

gradualmente (grä-doo-äl-mĕn′-tĕ) It. adv.

By steps or degrees; gradually.

graduatamente (grä-doo-ä-tä-mĕn′-tĕ) It. adv.

By steps or degrees; gradually.

graduates in music

Bachelor and Doctor are the ordinary degrees in music. These are bestowed only in Great Britain and Ireland, certain British colonies and in the United States. The University of Cambridge also confers the degree of Master. See also degrees in music.

graduazione (grä-doo-ä-tsē-ō′-nē) It. n.

A gradation; a gradual decrease or increase in speed, or in the volume of the tone.

graduellement (grăd-ü-ĕl-māñ) Fr. adv.

By steps or degrees; gradually.

Gradus ad Parnassum (grā-dŭs ăd pär-năs′-sŭm) Lat.

Literally, steps to Parnassus.

1. A fanciful name given to a book of musical exercises, probably because

Parnassus, a mountain in central Greece, was the mythical dwelling place of the classical muses and is therefore referred to as the source of poetry and lyrical music.

2. A name given by Fux to his celebrated book on composition.

3. Also the name given by Clementi to his classic book of studies.

gradweise (gräd'-vīs-ĕ) Ger. adv.
By degrees; gradually.

grail (grāl) Early Eng.
A song-service book. See gradual.

graillement (grĕ-yŭ-mäñ) Fr. n.
A hoarse sound.

grammar
The rules and principles on which the composition of music is based.

grammatical accent
A stress or accent falling regularly upon the first note of every measure.

gran (grän) It. adj.
Great; grand.

gran cassa (grän käs'-sä) It.
The large or bass drum.

gran gusto (grän goos'-to') It.
In a very elegant manner.

gran prova (grän prō'-vä) It.
A full or final rehearsal.

grand action
The mechanism of a grand piano, which is practically the same as that of any piano. See also pianoforte.

grand barre (gräñ'-bär-rā) Fr.
Pressing a finger of the left hand upon all the strings of a guitar at once to raise their pitch.

grand bourdon (gräñ boor-dôñ') Fr.
An organ stop composed of pipes having a very deep pitch and connected with the pedals.

grand chantre (gräñ shäntr) Fr.
The leader of a church choir.

grand choeur (gräñ kŭr) Fr.
Full organ; that is, all the stops together.

grand choir
The combined use of all the reed stops in an organ.

grand cornet
In the organ a stop consisting of pipes furnished with reeds and producing a tone similar in quality to that of the cornet. The lowest tone of which this stop is capable is C three octaves below middle C.

grand jeu (gräñ zhŭ) Fr.
A direction found on organ scores, indicating that all the draw stops are to be drawn, in order to secure the effect of all the pipes sounding together.

grand messe (gräñ mās) Fr.
Literally, great mass: hence, high mass. This is the Catholic Church service given throughout in musical tones by the priest and the choir. It is distinguished from low mass, in which there is no music and which is delivered in the manner of ordinary speech.

grand opera
An opera of high musical character, sung throughout, and accompanied by a full orchestra. It has full choruses, finales, arias, recitatives and all varieties of duets, trios and quartets. Its plot is dignified and usually of a serious nature. There is harmonious co-operation between the lines of the plot, the music and the scenic effects upon the stage.

The action of the drama is never checked nor veiled by the charm of the music, but the music must illustrate the emotional course and effects of the drama, and aid in the development of the plot. The orchestra plays a most important part in interpreting the drama, for it not only reflects the moods of the characters, but by use of motives, it suggests past incidents or anticipates coming events.

grand orchestre (gräñ-dôr-kĕstr) Fr.
The full or entire orchestra.

grand orgue (gräñ-dŏrg) Fr.
1. Full organ or all pipes combined.
2. A great organ or principal keyboard to which are connected the most powerful pipes and the stops having the most extended compass.
3. Pipe-organ. Abbr. G. org.

grand pianoforte
A piano in a three-cornered case, so shaped as to accommodate the strings to best advantage. Hence, this piano is the best instrument of the kind and produces the finest tone.

grand sillet (gräñ sē-yā) Fr.
Large nut; situated at the tail piece, or lower end of the violin.

grand sonata
An enlarged sonata, containing all the proper movements to their fullest extent.

grand stave
The enlarged musical staff consisting of eleven lines. It has been in use for many generations, having been used in Italy in 1729. The clefs never change their places. The lower five lines represent the bass staff and the upper five lines the treble staff. Middle C is written on the sixth line.

grande (grãñd) Fr. adj.
grande (grän′-dĕ) It. adj.
Great; grand.

grande messe (grãñd mãss) Fr.
High Mass; the Roman Catholic mass accompanied by music and incense; it is celebrated on Sundays, feast-days and holidays.

grande mesure à deux temps (grãñd mŭ-zür ä dŭ tãñ) Fr.
Common or two-part time; that is, two beats to the measure. Marked $\frac{2}{2}$ or $\frac{2}{4}$

grandezza (grän-dĕd′-zä) It. n.
Greatness; grandeur; dignity.

grandioso (grän-dĭ-ō′-sō) It. adj.
Grand; noble. Abbr. grando.

grandisonante (grän-dĭ-sō-män′-tĕ) It. adj.
Re-echoing; sonorous.

grandsire
A melody rung on a peal of five bells.

granulato (grä-noo-lä′-tō) It. adj.
Literally, granulated: slightly detached but not as pronounced in effect as staccato.

graphophone
From the Greek words writing or recording and sound: an instrument which records and reproduces musical sounds. It is based on the phonograph invented by Edison, but its construction is different. It is very popular as a form of musical entertainment.

grasseyement (grăs-yŭ-mãñ) Fr. n.
Lisping: a guttural pronunciation of the r and l in singing.

grasseyer (grăs-sŭ-yā) Fr. v.
To give a guttural pronunciation of the letters r and l in singing.

grasshopper
A droll appellation for the hopper of a piano. See also hopper.

gratias agimus (grā′-shĭ-ăs ăg′-ĭ-mŭs) Lat.
"We Give Thanks to Thee;" the beginning of the second division of the Gloria or Doxology; the second movement in the mass music.

gratioso (grä-tsĭ-ō′-sō) It. adj.
Pretty; graceful.

grave (grăv) Fr. adj.
grave (grä′-vĕ) It. adj.
1. Grave; dull; heavy.
2. A slow movement.
3. Grave or low in pitch.

grave cembalum (grā′-vē sĕm′-bā-lŭm) Lat.
An old name for harpsichord.

gravement (grăv-mãñ) Fr. adv.
gravemente (grä-vĕ-mĕn′-tĕ) It. adv.
Gravely; heavily; sedately.

gravezza (grä-vĕd′-zä) It. n.
Gravity; weight; solemnity.

gravicembalo (grä-vē-chām′-bä-lō) It.
gravicembolo (grä-vē-chām′-bō-lō) It. n.
The old name for harpsichord.

gravis (grä′-vĭs) Lat. adj.
Heavy; ponderous: one of the ecclesiastical accents used in reciting the gospels and epistles, indicating that the voice should fall an interval of seven half steps.

gravisonante (grä-vĭ-sō-nän′-tĕ) It. adj.
Loud-sounding.

gravita (grä-vĭ-tä′) It. n.
Gravitat (grä′-fē-tĕt) Ger. n.
gravité (gră-vĭ-tā) Fr. n.
Gravity; majesty; with dignity.

grayle (grāl) Early Eng.
The gradual. See also gradual.

grazia (gräts′-yä) It. n.
Grazie (gräts′-yā) Ger. n.
Grace; elegance.

graziös (grä′-tsĭ-ās) Ger. adj.
Graceful; agreeable.

graziosamente (grä-tsĭ-ō-sä-mĕn′-tĕ) It. adv.
Gracefully; smoothly.

great octave
A name given by the Germans to that bass octave which begins on C two lines below the bass staff and ends with B on the second line of the bass staff. This octave is always designated by capital letters, thus, C, D, E.

great orchestra
See orchestra, full.

great organ
The principal keyboard of the organ connecting with the more powerful stops and with those which have an extended compass. Abbr. G. O., Gt. O.

great sixth
A chord consisting of a note plus other notes at intervals of a third, a perfect fifth or three and a half tones and a major sixth, or nine half steps, as F, A, C and D sharp.

greater
Major.

greater third
The interval of a major third or two whole tones.

grec (grĕk) Fr. n.
This word is the French for Greek. A chorus à la grec means a chorus that is sung at the end of an act.

Grecian lyre

A lyre of the ancient Greeks, quite small, having seven strings and being held in the hand while played upon. See also lyre.

Greek modes and music

The actual specimens of ancient Greek music are few in number, being confined to almost half a dozen sources, many of these fragmentary, and much literature of a contradictory nature has been written upon the subject.

Greek music is characterized by its limited range and variety, its minor tendency and its lack of harmony in the modern sense of musical relation of notes sounded simultaneously, though in melody the Greeks surpassed the early church musicians. With the Greeks harmony consisted merely of a single part accompaniment above the melody, which was the predominant tune and supplied what the bass and other parts frequently give to modern music.

All their compositions were based in theory upon the lyre, which was very limited as to practical possibilities, but their music was pre-eminently song and the instrument merely furnished accompaniment.

In the time of Homer and for fully three hundred years thereafter the lyre had but four strings and was used simply as a pitch pipe to regulate the pitch of the voice, hence the original Greek scale was a tetrachord or group of four notes. Terpander, who lived in the first half of the Seventh Century, B. C., called "the father of Greek music," increased the number of strings to seven, and thus the scale became two tetrachords. Later in this same century, when the Greeks came in contact with the Egyptians, they learned much about music, as well as of other arts and sciences, and changes were made in their musical system. The early Greek lyre had an open back which allowed each string to produce only one sound, but with the introduction of a finger-board, every note of a scale could be sounded by pressing the strings against this board. At the same time another string was added, making eight, so that the octave system, learned from the Egyptians, could be used. Later the number became ten, and finally eleven.

Greek music was written by means of modes resembling modern scales. A typical mode was the reverse of our modern ascending major scale, being a descending minor scale. Each mode was composed of two tetrachords, two groups of four tones each. The tetrachords differed from each other in position of semitones. Each of the nine modes used in Greek music was unlike the others in the composition of tetrachords of which it was made, and in the position of the diazeuxis or tone between the tetrachords. Every tetrachord was composed of two whole tones and one semitone, varying in position. A diazeuxis was always a whole tone and might occur (1) between the two tetrachords as it did in the three original modes, the Dorian, Phrygian and Lydian; (2) before the first tetrachord as in the Hypodorian or Æolian, Hypophrygian also called Ionian or Iastian and Hypolydian; (3) after the second tetrachord as in the Hyperphrygian or Locrian, and Hyperlydian.

In the following diagrams of the nine Greek modes, — means a whole tone, ⌣ a half tone, ⌒ connects the tones forming a tetrachord, and ✚ stands for the diazeuxis:

1. Dorian.

$$\overbrace{e' - d' - c' \smile b} \overset{+}{-} \overbrace{a - g - f \smile e}$$

2. Phrygian.

$$\overbrace{d' - c' \smile b - a} \overset{+}{-} \overbrace{g - f \smile e - d}$$

3. Lydian.

$$\overbrace{c' \smile b - a - g} \overset{+}{-} \overbrace{f \smile e - d - c}$$

4. Hypodorian or Æolian.

$$\overbrace{a - g - f \smile e} \overbrace{- d - c \smile B} \overset{+}{-} A$$

5. Hypophrygian or Ionian.

$$\overbrace{g' - f' \smile e' - d'} \overbrace{- c' \smile b - a} \overset{+}{-} g$$

6. Hypolydian.

$$\overbrace{f' \smile e' - d' - c'} \overbrace{\smile b - a - g} \overset{+}{-} f$$

7. Hyperdorian or Mixolydian.

$$b \overset{+}{-} \overbrace{a - g - f \smile e} \overbrace{- d - c \smile B}$$

8. Hyperphrygian or Locrian.

$$a' \overset{+}{-} \overbrace{g' - f' \smile e' - d'} \overbrace{- c' \smile b - a}$$

9. Hyperlydian.

$$g' \overset{+}{-} \overbrace{f' \smile e' - d' - c'} \overbrace{\smile b - a - g}$$

The first three are called the primitive modes and are composed of two disjoined tetrachords, that is, having the diazeuxis between the tetrachords. The other six are composed of conjoined tetrachords, joined by a common tone and having the diazeuxis either before or after the tetrachords.

The modes were combined so as to make a scale embracing two octaves. Fifteen of these scales were recognized by the later writers of music, each beginning on a different pitch, a half step higher than the preceding scale. These scales were also called modes, and thus a great confusion exists as to the meaning of the term mode. Each of these later scales had a special esthetic and moral value about which there was much discussion. An author chose a certain mode for his composition according to the sentiment which he was expressing, as for example, the Dorian was considered severe, grave and manly.

To the original system as here described, later writers made various additions, inserting half steps between the whole steps until they possessed a complete chromatic scale with which they acquired much freedom of transposition. The transposed scales were named from the one whose steps they resembled.

The Greek notation was very complicated, two sets of signs being used. The one for the voice was composed of the letters of the ordinary Ionic alphabet. That for instruments is thought by some writers to be founded upon cabalistic signs for the heavenly bodies, but others explain them as the first fourteen letters of an old Doric alphabet.

Greek music

The Greeks gave music a very high place in their arts. But it was so hampered by theory that its development was limited, and their musical compositions lacked both variety and harmony. Greek music lacks gaiety; it seems best suited to tragic expression, for its tones resemble the minor key. No chords were used in the Greek music, it consisted only of the melody.

Gregorian

This means collected or arranged by Pope Gregory I. in the Sixth Century.

Gregorian chant

A method of intoning the mass and selections from the Scriptures, which was perfected by Pope Gregory in the Sixth Century from material which had already been arranged by Ambrose of Milan in the Fourth Century, the origin of which is lost in antiquity, being attributed variously to the Hebrews, Greeks, the early Christian Church or even to the Phœnicians or Egyptians. The Gregorian chant was written in eight different modes or scales, four of which are said to have originated with Gregory. These modes correspond somewhat to the Greek manner of writing music, and differ from the modern major and minor scales in the placing of the semitones. In the free recitation of the text with cadences, especially at the ends of sentences, each syllable may receive either a single note or one or more groups of notes. The original manner of writing the chants, by means of a short-hand character called a neuma, was replaced in the Eleventh Century by a staff of four lines upon which the notes appeared as square or diamond-shaped characters. The neuma indicated the rhythmical movement, but the later notation, while a more exact manner of representing pitch, left the rhythm to be handed down orally. As a result much of the original character of the rhythm has been lost, and the efforts of modern church musicians are being exerted toward its restoration. The earnestness and solemnity of the Gregorian chant peculiarly adapts it to the celebration of the mass and other church ceremonies, and the present pope, Pius X., has done much toward restoring Gregorian music in its original purity.

Gregorian letters

This name is given to the letters a b c d e f g applied to the tones of the scale. It was believed that Gregory originated this method of notation.

Gregorian tone

A melody written in the Gregorian style. See also Gregorian chant.

gregorianisch (grĕ-gō-rĭ-ăn′-ĭsh) Ger. adj.

Gregorian.

gregorianischer Gesang (grā-gôr-ĭ-ăn′-ĭsh-ĕr gĕ-săng′) Ger.

Gesang is German for song; hence Gregorian chant.

gregoriano (grā-gō-rĭ-ā′-nō) It. adj.

Gregorian.

gregorien (grā-gō-rē-ăñ) Fr. adj.

Gregorian.

greifen (grīf′-ĕn) Ger. v.

This verb means to take hold of: applied to music it means to strike a note on a piano or other instrument;

to stop a note on a violin; to place the fingers on the holes in the wood-wind instruments.

grel (grĕl) Ger. adj.

Shrill; penetrating; harsh.

Grelheit (grĕl′-hīt) Ger. n.

Shrillness; sharpness.

Griff (grĭf) Ger. n.

A grasp or touch, hence applied to music it means the fingering of an instrument.

Griffbrett (grĭf′-brĕt) Ger. n.

Literally, touch-board: the finger board; fret-board; keyboard.

Griffloch (grĭf′-lŏkh) Ger. n.

Griff means touch, loch means hole: hence one of the keyholes in a flute and similar instruments.

Griffsaite (grĭf′-zī-tĕ) Ger. n.

Literally, a touched string: that is a melody string which is pressed down upon the neck of an instrument to regulate its length and thus secure the various tones of a melody.

grillig (grĭl′-lĭkh) Ger. adj.

Capricious; whimsical; fanciful.

gringotter (grăñ-gô-tā) Fr. v.

To warble; to chatter; to quaver.

grisoller (grē-sô-lā) Fr. v.

To warble; to sing like a lark.

grobgedackt (grôp′-gĕ-däkht) Ger. adj.

Compounded of the words meaning coarse and stopped and used in reference to those pipes of the organ which are stopped and of such a wide diameter as to make the tone coarse in effect.

groove

In the organ one of the channels along which the wind passes in its journey from the wind chest to the pipes. These channels are situated beneath the feet of the pipes.

groppetto (grōp-pĕt′-tō) It. n.

A turn or a trill. See also turn. Synonym of Gruppeto.

groppo (grōp′-pō) It. n.

A group of short notes tied together. Synonym of gruppo.

grosfa (grō-fä) Fr.

The name given to the old form of writing music in which the notes were not round, but square, oblong and diamond shaped; the difference in the shape indicated the time value of the note. Also called square notation.

gros tambour (grō tăñ-boor′) Fr.

Literally, large drum: bass drum.

gross (grōs) Ger. adj.

Large, great. When applied to intervals it means major.

grossartig (grōs-zär′-tēg) Ger. adj.

Magnificent; grand; noble.

grosse caisse (grōs kĕs) Fr.

Same as gros tambour.

Grosse Nazard (grōs′-sĕ nä-tsärd′) Ger. n.

An organ stop tuned a fifth above the principal stops.

grosse Quinte (grōs′-sĕ kvēn′-tĕ) Ger.

An organ stop composed of pipes connected with the pedals and producing tones the interval of a fifth higher than the ordinary pitch of the corresponding pedals of the keyboard.

grosse tierce (grōs′-sĕ tēr′-sĕ) Ger. and Fr.

Grosse means great or major, and tierce is French for third. The interval of a major third; an interval of two whole tones.

Grosses Principal (grōs′-sĕs prĭn-tsĭ-päl′) Ger. n.

A large open diapason stop. One composed of pipes possessing great length and producing tones of deep pitch.

grosses Quintenbass (grōs′-sĕs kvēnt′-ĕn-bäs) Ger.

Same as grosse Quinte.

Grossgedackt (grōs-gĕ-däkht′) Ger. n.

Literally, double covered: an organ stop composed of pipes which are covered at the top and whose lowest tone is two octaves below middle C, a pitch an octave lower than the ordinary pitch of the principal stops of the organ, hence this stop accompanies or doubles the stop of higher pitch, and receives the name double-covered.

Grossenasart (grōs′-sĕ-nä-zärt′) Ger. n.

Meaning great and nasal and applied to any organ stop whose pipes produce tones a fifth higher than the tones ordinarily signified by the keys which sound them.

grosso (grōs′-sō) It. adj.

Great; grand; full.

Grossvatertanz (grōs-fä-tĕr-tänts) Ger.

The grandfather dance. An old German family dance very popular in the Seventeenth Century and still danced in Germany at the present day. The words sung to the dance tell how simple life was "when grandfather took grandmother to be his bride, then no one thought of borrowing foreign words and manners, especially from the French, then a man's handshake was his oath, and then the wife loved her home and her family." It is three-four time and the tune is very simple. This dance was popular at weddings and family festivals, and so expressive of German family sentiment that in 1825 the Princess of Hess and the Duke of Saxe Meinigen commanded it to be included in the music composed for their Festival March.

The dance was used much as "Home Sweet Home" is, to conclude an evening's pleasure, and for this reason is often called the "Kehraus," literally, turn-out. It was the popular air of the Seventeenth Century and has been introduced in many musical compositions of later time. Schumann uses it in his Carnival and also in the finale of his Papillons.

grottesco (grōt-tĕs′-kō) It. adj.
Grotesque.

ground bass
A simple bass consisting of four or eight bars, which is constantly repeated throughout the entire movement.

group
1. Several short notes tied; a run.
2. A division of the orchestra comprising instruments of the same class; as, the wind-instrument group.

Grund (groont) Ger. n.
Basis; ground; foundation.

Grundakkord (groont′-äk-kôrt′) Ger. n.
A chord in which there are no inversions, that is, in which the original position of the notes is not changed.

Grundbass (groont′-bäs) Ger. n.
Literally, fundamental bass. See also ground bass.

Grundlage (groont′-lā-gĕ) Ger. n.
Literally, foundation: applied to chords it means the first or fundamental position of a chord; that is, when the letter for which the chord is named occupies the lowest position in the chord.

Grundstimme (groont′-shtĭm-mĕ) Ger. n.
Literally, fundamental voice: the bass part.

Grundton (groont′-tōn) Ger. n.
Literally, fundamental tone; hence the keynote; also, the bass note.

Grundtonart (groont′-tōn-ärt) Ger. n.
Literally, fundamental kind of tone: the main key in which the composition is written.

gruppetto (groo-pĕt′-tō) It. n.
A turn, or a trill. See also turn.

gruppo (groop′-pō) It. n.
A group of short notes tied together.

guaracha (gwä-rä′-chä) Spa.
A national Spanish dance. The measure is lively, and it is written in two different kinds of time, one part in triple, the other in double time. The steps are very graceful.

guaranita (gwä-rä-nē′-tä) Spa. n.
A variety of the Spanish guitar.

Guarnerius
The name given to violins made by Guarnerius. These violins are very highly prized, and were made by the celebrated Guarneri family of Cremona. The early members of this family of violin makers sought to give their instruments form and style, but all their masterpieces yield in fame to the celebrated violins of Joseph Del Gesu. Splendid varnish, wonderful curves, and softness of tone were all characteristic of the Guarnerius; but the tone producing powers of the "Joseph" was its main quality. Until the present century the Stradivarius was preferred by amateurs; but today the Guarnerius is the most popular.

guddok (goo-dôk) Rus. n.
A primitive violin having a guitar-shaped body and furnished with three strings. The tone is weak owing to the imperfect construction.

gue (gū)
An obsolete instrument said to have originated in Shetland. It was a member of the violin family and was furnished with two horsehair strings played with a bow.

guenbri
See gunibry.

guerriero (goo-ĕr-rĭ-ā′-rō) It. adj.
Warlike; martial; brave.

guet (gĕ) Fr. n.
A flourish of trumpets.

guia (gĕ′-ä) Spa. n.
1. Guide; leader; conductor.
2. Fugue.

guida (goo-ē′-dä) It. n.
A guide.
1. The theme or subject of a fugue.
2. Tone or tones through which the voice glides.
3. See direct.
4. See presa.

guide

guide (gēd) Fr. n.
1. A music-director.
2. A book of instruction.
3. A musical sign w, ⁓ or ✓ placed at the end of a staff or page to indicate to the player the position of the first note on

the next staff or page; also called a direct.

4. The leading theme of a fugue, called subject, in contradistinction to the answering themes.

guide-main (gēd măñ) Fr.

An apparatus designed to assist beginners in holding their hands and wrists in correct position while playing on the piano; also called a chiroplast; a guide for the hands.

guide, wrist

That part of the guide-main which holds the wrist in position.

guidon (gē-dōñ) Fr. n.

A direct; a sign at the end of a line showing what the next note is to be. See guide.

Guidonian

Relating to Guido D'Arezzo, a Benedictine monk who became an eminent revolutionist in music during the first half of the Eleventh Century. He substituted the hexachord, or scale of six tones for the tetrachord, a series of four ones used by the Greeks, as the unit of musical analysis. This system was replaced in the Eighteenth Century by the octave. See also Guido's gamut.

Guidonian Hand

A diagram designed by Guido consisting of an outstretched left hand, with the syllables which he had applied to the scales marked on the tips and joints of the fingers. This was used in memorizing the syllables, as: the tip of the thumb stood for the first note G and its singing syllable ut, G ut; the first joint of the thumb for A re; the second joint, B mi, etc.

Guidonian syllables

The syllables ut, re, mi, fa, sol, la which were used by Guido D'Arezzo and called the Aretinian scale. See also syllables, Guidonian.

Guido's gamut

Scale ascribed to Guido D'Arezzo, to which he applied the syllables ut, ra, mi, fa, sol, la. See solmization. It received the appellation gamut from the fact that G was the name of the first tone and ut the singing syllable. It consisted of two octaves and a major sixth or nine half steps; the first octave was distinguished by the capital letters A, B to G, the second by the small letters a, b to g, and the major sixth by the double letters gg, aa, bb and dd.

guiltern

Same as gittern.

guimbard (găñ-băr) Fr. n.

guimbarde (găñ-bărd) Fr. n.

The French name for jews'-harp.

guion (gē-ōn′) Spa. n.

A repeat sign.

guitar

guitare (gĭ-tăr) Fr.

An instrument having a body greatly resembling that of the violin in outline but with a flat body and belly. It is furnished with six strings, three of them gut, and three silk overspun with silver. They pass from an ebony bridge near the lower part of the body, over a sound-hole to pegs at the extreme end of the neck, which is fretted. The guitar is in reality a Spanish instrument and possesses a dreamy voice especially adapted to vocal accompaniment.

guitare d'amore (gĭ-tăr d'ä-moor′) Fr.

A small sized violoncello furnished with six strings tuned like those of the guitar.

guitare lyre (gĭ-tăr lēr) Fr.

See lyre guitar.

guitarra (gē-tär′-rä) Spa. n.

Guitarre (gĭ-tär′-rĕ) Ger. n.

Guitar.

guitern (gē-tĕrn) Fr. n.

A former name for the guitar.

gunibry

A Syrian instrument having a slender body sometimes formed like the figure 8. It is furnished with three strings which are plucked with a plectrum.

Gunst (goonst) Ger. n.

Favor; grace.

guracho (goo-rä′-chō) Spa. n.

See guaracha.

gusla (goosh′-lă)

A Servian instrument possessing an oval bowl-shaped body formed of a solid piece of wood hollowed out from within. The neck is short, and a single horsehair string passes over a bridge. The instrument is played with a bow.

gusli (goo′-slĭ) Rus. n.

gussel (gŭh′-sĕl) Rus. n.

A Russian name for the zither. See also zither.

gusto (goos′-tō) It. n.

Taste; pleasure; expression.

gustosamente (goos-tō-sä-mĕn′-tĕ) It. adv.

Tastefully; expressively.

gut

The intestines of certain animals used for violin strings. These strings are usually said to be catgut, but in reality they are made from the intestines of lambs.

Gutdünken (goot'-dünk-ĕn) Ger. n.
Discretion; at pleasure; according to the taste of the performer.

guter Takteil (goot'-ĕr täkt'-īl) Ger.
Literally, good division of time: strong-beat.

guttural voice
A quality of voice produced by contraction of the larynx.

gutterale (goo-too-rä'-lĕ) It. adj.
Guttural.

gymnastice (jĭm-năs'-tĭ-sē) Grk. n.
Contests of skill among the ancients in which the performance of music formed a principal part.

gymnopædia (jĭm-nō-pē'-dĭ-ä) Grk. n.
One of the four classes of sacred dances of the early Greeks. The gymnopædia were especially performed at the festivals sacred to Apollo. The dancers were naked youths, wearing chaplets of palms, singing to their dancing. These dances often preceded the Pyrrhic dances at a festival. The gymnopædia were considered among the noblest of all the ancient dances. Sometimes maidens, too, entirely without clothes, were allowed to take part in the dance. Such an air of sacredness pervaded every movement of the dance that its effect was ennobling. All who took part in these dances were well trained dancers. The Greeks so loved beauty that the body was trained to be graceful in movement as well as in outline.

gytarah barbarych
The name by which the guitar is known in that region of Nubia, called Berber.

H

H
1. The German name for B natural, B applying only to B flat in that language.
2. Found in orchestral scores as an abbreviation for horn; in organ music for heel; in music for keyboard instruments for hand, as, r. h., right hand, l. h., left hand.

H bes (hä' bĕs') Ger.
The double flat of the note B, hence A natural.

H dur (hä door) Ger.
The key of B major. See also B.

H moll (hä môl) Ger.
The key of B minor. See also B.

habanera (ä-bä-nā'-rä) Spa. n.
1. A slow Spanish dance tune in three-four time.
2. A Spanish dance.

Haberrohr (hä'-bĕr-rōr) Ger. n.
Literally, oaten pipe: a pastoral flute. See also shepherd's flute.

Hackbrett (häk'-brĕt) Ger. n.
Literally, a board on which you chop: the German name for the dulcimer.

hadán Egyp.
The Egyptian call to prayer: a chant which is sung five times a day from the top of the towers or minarets of the mosques. The muezzin, or crier, chants at dawn, noon, four o'clock in the afternoon, sunset, and nightfall. The chant begins with "God is most great!" and ends with "Come to prayer. There is no deity but God."

Hail Columbia
The music was composed as a march in honor of the election of Washington in 1789. The composer was probably a German, named Johannes Roth, though the honor has also been claimed for a Prof. Pylo. The piece was intended as an instrumental selection and was called the President's March. In 1798 Judge Joseph Hopkins wrote the words. Though few Americans would acknowledge this as our national song, it seems to be thus considered by most European countries and is invariably played by foreign bands in honoring our nation. It is always played in the United States navy at evening colors.

Halbbass (hälp'-bäs) Ger. n.
Literally, half bass: a double bass viol which is a little smaller than the usual size.

Halbcello (hälp-chĕl'-lō) Ger. n.
Literally, half 'cello: a small 'cello.

halbe Applikatur (hälp'-ĕ äp-plē-kä-toor') Ger.
Literally, half application. See also half shift.

halber Ton (häIp'-ĕr tōn') Ger.
A half tone.

halbgedackt (hälp'-gĕ-däkht') Ger. adj.
Literally, half covered or stopped: applied to organ stops composed of wooden pipes producing a flute-like tone and half covered at the top. The cover is of thin, pliable metal and can be rolled back as much as desired if the pitch is to be raised.

Halbinstrumente (hälp-ĭn-stroo-mĕn'-tĕ) Ger. n.
Literally, half instruments; incomplete instruments: the length of wind instruments is generally considered as governing their pitch, but their diameter also has its effect. If the tubes are too narrow the pitch is a little high, and if too wide the pitch is low. Halbinstrumente is a general term referring to those instruments whose diameter is too narrow or too wide to exactly produce the tone having the correct pitch in comparison with its length.

Halbkadenz (hälp'-kä-dĕnts) Ger. n.
Literally, half cadence. See also half cadence.

Halbmond (hälp'-mōnd) Ger. n.
Literally, half moon, or crescent: a Turkish military musical instrument of crescent shape and having bells or jingles.

Halbnote (hälp'-nō-tĕ) Ger. n.
A half note.

Halborgel (hälp-ôrkh'-ĕl) Ger. n.
Literally, half organ: a small organ; an organ which contains no pipes having a pitch lower than the second C below middle C.

Halbprinzipal (hälp'-prĭn-tsē-päl') Ger. n.
Literally, half principal: smaller principal; an obsolete organ stop having as a lowest tone the C an octave below middle C. This pitch is an octave higher than that of the typical or principal organ stops, hence the name.

Halbrüdenhorn (hälp-rü'-dĕn-hôrn) Ger. n.
Literally, half hunting horn: a smaller hunting horn; a wooden hunting horn of medium pitch and capable of producing but two or three tones.

Halbschluss (hälp'-shloos) Ger. n.
Literally, a half close: a half cadence, hence to the ear, an unfinished close.

halbstark (hälp'-shtärk) Ger.
Literally, half strong: therefore, **mezzo-forte.**

Halbstimme (hälp'-shtĭm-mĕ) Ger. n.
Literally, half voice; an incomplete or partial organ stop. See half stop.

Halbtaktnote (hälp'-täkt-nō-tĕ) Ger. n.
A half note: in playing a horn this means a stopped note.

Halbton (hälp'-tōn) Ger. n.
Literally, a half tone: a semitone.

Halbviolin (hälp'-fē-ō-lēn') Ger. n.
A small sized violin for children, usually about three-quarters of the full size.

Halbwerk (hälp'-vĕrk) Ger. n.
Literally, half work: an organ in which the stops of deep pitch are lacking; even on the pedals no tone lower than the second octave below middle C can be produced. Another name is Halborgel.

half cadence
Cadence means falling to a close; hence half cadence means a half close, that is, the concluding strain finishes on the fifth and produces an unfinished effect.

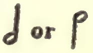
half-circle
When four notes in a melody follow each other in such an order that the second and fourth notes are the same note on the staff, these four form a semicircle; as, E, G, B, G.

half close
See half cadence.

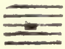
half common time
Two-four time; two quarter notes to a measure.

half degree
A half step, a half tone; this is the smallest interval used in music.

half-note
A note equal in value to two quarter notes; a minim; written



half-note rest
A character indicating a pause equal in length to the time of one half note.



half position
In the first position the thumb and first finger are at the extreme end of the violin, close to the bridge over which the strings pass; the first finger presses the first tone or semitone of the open string; the half position is a modified first, in which the second, third and fourth fingers take the place generally held by the first, second and third fingers. The half position makes much easier the playing of pieces in certain keys.

half shift
The second position on the violin;

that is, when the left hand moves down, and the first finger presses upon the same place occupied before by the second finger.

half soprano
A female voice the register of which does not reach as high as a soprano voice nor as low as an alto.

half-stop
In the organ a stop which is capable of producing only about half of the tones called for by the keyboard with which it is connected.

half treble
Same as half soprano; mezzo-soprano.

halil (hăl′-ĭl) Heb. n.
A flute or oboe used by the Hebrews; also spelled khalil.

Hall (häl) Ger. n.
Sound; resonance; clamor.

Halldrommete (häl-drôm-mā′-tĕ) Ger. **n.**
From hallen, to sound or to resound, and drommete, trumpet: hence, a very loud trumpet.

hallelujah metre
A stanza of six lines of iambic measure, the first four lines containing six iambic feet (◡ —) and the last two lines eight iambic feet.

hallen, (häl′-lĕn) Ger. v.
To sound; resound; clang.

halling (häl′-lĭng) Nor.
A country dance of Norway.

Halltrompete (häl-trôm-pā-tĕ) Ger. **n.**
See Halldrommete.

Halmpfeife (hälm′-pfīf-ĕ) Ger. **n.**
Literally, grain pipe: a shepherd's pipe made from a grain stalk.

Hals (häls) Ger. n.
1. Neck of a violin.
2. Throat of a singer.
3. Stem of a note.

halsening Anglo-Saxon and Ger. adj.
Rough; sounding harshly in the throat.

Halt (hält) Ger. **n.**
A halt; pause; stop; **hold.**

hammer
1. That part of the action of the piano which strikes the strings causing them to vibrate and produce tones.
2. The mallet with which the strings of a dulcimer are struck.
3. The clapper of a bell.

Hammerklavier (häm′-mĕr-klä-fē′-ĕr) Ger. n.
The piano: a klavier or keyboard instrument furnished with hammers for striking the strings in producing tones.

hanacca (hä-näk′-kä) It. **n.**

hanaise (ă-nĕz) Fr. n.

Hanakisch (hän-äk′-ēsh) Ger. **n.**
A dance of Moravia, written in three-four time. It is danced more rapidly than the polonaise, but is similar to it in rhythm.

hanche (äñsh) Fr. **n.**
See anche.

Hand (hänt) Ger. **n.**
Hand. Abbr. **h.**

hand-drum
A tambourine.

hand-guide
An instrument invented by Kalkbrenner for the purpose of assisting young players to acquire a good position of the hands on the piano.

hand, Guidonian
See Guidonian hand.

hand-harmonica
An accordion.

hand-horn
A horn without valves or slides, so curved that the bell of the horn is within reach of the player's hand. By inserting his hand in the bell, the player shortens the length of the air passage, and thereby raises the pitch of the note. By this device, discovered by Hampel in 1770, some of the missing notes in the chromatic scales could be produced. It is still used in playing some of the compositions of the early part of the last century.

hand-note
In playing horns that have neither slides or valves certain notes can be produced only by thrusting the hand into the bell of the horn. This raises the pitch and produces a tone slightly muffled.

hand-organ
The name sometimes given to a portable barrel-organ that is played on the streets. See barrel-organ.

Handbassl (händ′-bäs′l) Ger. **n.**
An obsolete string instrument between a cello and a viola.

Handbildner (hänt′-bĭlt-nĕr) Ger. **n.**
Literally, a hand former: hence, a hand-guide; a mechanical arrangement consisting of two wooden rails attached in front of and parallel with the keyboard of a piano, and a pair of open gloves, into which the hands fitted. It served to hold the hands of the beginner in position so that the fingers struck the keys vertically and the wrists were prevented from sinking. Also called chiroplast.

Händespiel (hĕnd'-ĕ-shpēl) Ger. n.
Literally the play for the hands; hence, the keyboard of the organ for the hands; opposed to the pedals.

handja (hän-dŭh) African n.
An African instrument made of a series of graduated hollow gourds fastened in a reed frame about three feet long and one and one-half feet wide. Across the tops of these gourds are thin strips of wood, which the player strikes with two sticks, the sounds produced being very musical.

Handklapper (hänt'-kläp-pēr) Ger. n. pl.
Literally clappers manipulated by the hands; hence, castanets.

Handlage (hänt'-läkh-ĕ) Ger. n.
Position of the hand.

handle-piano
A name sometimes applied to street pianos.

Handstücke (hänt'-shtük-ĕ) Ger. n.
Finger exercises.

Handtrommel (hänt'-trôm-mĕl) Ger. n.
Literally, hand-drum: hence, the German name for tambourine.

hararicus
Ancient Peruvian song writers, who composed love songs and elegies.

hard B
Natural B.

hardiment (är-dĭ-mäñ) Fr. adv.
Boldly; vigorously.

Harfe (här'-fĕ) Ger. n.
The German name for harp. See also harp.

Harfelaute (här-fĕ-lôw-tĕ) Ger. n.
Harp-lute. See also dital harp.

Harfenbass (här'-fĕn-bäss) Ger. n.
Literally, a harp-like bass; hence, a bass played as played upon a harp, in which the notes of a chord are played one after the other in succession, not struck together at one touch. Such a bass is also called an arpeggio-bass.

Harfenett (här-fĕn-nĕt') Ger. n.
A kind of small, three-cornered harp, which was placed on a table; having an upright sounding-board, with strings on each side; on the one, the lower; on the other, the higher. This instrument never became popular. Also called Spitzharfe.

Harfeninstrument (här-fĕn-ĭn-shtroo-mĕn'-tĕ) Ger. n.
Instruments having strings which are plucked to produce sounds.

Harfenspieler (här'-fĕn-shpē'-lĕr) Ger. n.
Literally, harp-player; harpist.

Harke (här'-kĕ) Ger. n.
Literally, a rake: an instrument like a fork used for ruling staves.

harmatian air (här-mā'-shĭ-ăn) Grk.
A spirited martial air employed by the ancients to animate the horses that drew the chariot during battle.

Harmonia (här-mō'-nĭ-ä) Lat. n.
Harmony: in ancient mythology the daughter of Mars and Venus. The name was first used to indicate music in general.

harmonic
1. Harmonious; concordant; pertaining to, or producing musical harmony; pertaining to chords either consonant or dissonant.

2. An attendant or secondary tone produced by the vibration of aliquot parts of the same body or string which gives, by its complete simultaneous vibration, the primary or fundamental tone. An overtone: a tone obtained on any stringed instrument which is stopped, such as the violin or guitar, and also on the harp, by lightly touching the string with the finger. The fundamental tone is dampened as the vibration of the string as a whole is prevented. It can only vibrate in parts, each part corresponding in length to the division cut off and each producing the same tone, the harmonic or overtone. As the vibration of the half, third, fourth or fifth of a string is greater than the complete string the overtones are higher than the fundamental tone, an octave, twelfth or fifteenth, higher. The several overtones produce a choir-like unison of great sweetness, the flute-like qualities giving them the name of flageolet tones. They are easily detected by the practised ear. In the plural, harmonics, the term is often used to designate that department of acoustics that treats of musical sounds. See also acoustics and overtone. Abbr. **harm.**

harmonic curve
When a string is touched it vibrates. The curve formed by this string when thus set in motion is called a harmonic curve.

harmonic figuration
Playing chords harp fashion; one note of the chord following the other in quick succession.

harmonic flute
An organ-stop composed of open metal pipes through the middle of whose length a hole is bored. This

causes the column of air contained in the pipe to vibrate in two equal lengths, thus producing a tone an octave higher than that which would be produced by the entire pipe. Consequently the tone is sweet and clear. The lowest tone of the stop is an octave below middle C.

harmonic hand

A figure of the left hand with the names of the notes of the scale named upon the joints and fingertips in such a way that the names may be easily memorized. It was invented by Guido, an Italian musician of the Eleventh Century, and is called Guidonian hand. See also Guidonian hand.

harmonic mark

The sign ◆ placed over certain notes in violin, violoncello and harp music, indicating that these notes are to be harmonics; which can be obtained by lightly touching the strings at certain points and thus causing them to vibrate. See also harmonic.

harmonic minor

A scale in which the semitones fall between the second and third, and seventh and eighth tones; both in ascending and descending the scale.

harmonic note

A tone obtained on a harp or instrument of the viol family by touching lightly with the finger tip a nodal point; that is, any point that will cause the string to divide into equal parts such as halves, thirds and fourths, so that the string can not vibrate as a whole but in sections. Such high pure tones are also called flageolet tones or harmonic tones.

harmonic piccolo

An organ-stop whose tube is twice the normal piccolo length, but pierced in the middle with a small hole. These holes cause the air column to divide into two parts and thus produce a tone an octave higher than the tone ordinarily produced by a pipe having such a length. See harmonic stop.

harmonic progression

See progression.

harmonic reed

In an organ a reed pipe twice its normal length, but pierced in the middle with a hole. This hole causes the air column to divide into two parts and thus produces a tone an octave higher than the tone ordinarily produced by a pipe having such a length. See also harmonic stop.

harmonic scale

A scale formed by a series of natural harmonics, which are the higher and indistinct tones accompanying the production of any given tone and so blending with it as to form, apparently, a single note. The harmonic is the scale of all brass instruments without valves or pistons. With open C, the tones which form the harmonic scale will be: C-c-e-c′-e′-g′, b♭′-c″-d″-e″-f♯″-g″-c‴-d‴-e‴.

harmonic series, natural

See natural harmonic series.

harmonic stop

In organ building this means a pipe having twice its ordinary length, but pierced in the middle with a small hole. This hole divides the air column into two parts and thus produces a tone one octave higher than the tone ordinarily produced by a pipe having such a length. The tone is clear and brilliant, and by this contrivance such stops may be safely subjected to high wind pressure without being overblown, that is, producing a tone higher than the one desired. They are used to produce striking solo effects.

harmonic triad

The common chord of three notes, made up of the fundamental note, plus notes at intervals of a third and a fifth, respectivtly.

harmonic trumpet

An old instrument much like the trombone. Also called sackbut.

harmonica

1. A musical instrument developed by Benjamin Franklin from the musical glasses. It consists of a series of graduated glass bells, fastened in a row upon a spindle, which is revolved by a treadle, the edges of the glasses passing through a trough of water, fixed below the spindle. The player, rubbing the wet edges of the glasses with the fingers, can produce the scale and melodies, even being able to sound chords. Also an instrument in which flat glasses, or pieces of steel, are struck by small hammers. It has a compass of about two octaves from middle C, upwards.

2. The name of an organ-stop of delicate tone.

Harmonica-ätherisch (här-mō-nē′-kä-ā′-tĕr-ĭsh) Ger. n.

In German organs, a delicate mixture stop, or compound flue-stop, consisting of two to six ranks of pipes. See also Harmonika-ätherisch.

harmonica harpsichord
A glass harmonica furnished with a keyboard.

harmonica, keyed
See keyed harmonica.

harmonica, nailed
A name sometimes given to the Nagelgeige or nail-violin.

harmonical mean
The middle note in a chord of three notes.

Harmonicello (här - mŏn -ĭ- chĕl' - lō) Ger. n.
An instrument greatly resembling the cello but having fifteen strings. It is played with a bow. John Karl Bischoff of Nuremburg invented it in the latter half of the Eighteenth Century.

harmonichord
A piano-violin. This musical instrument had keys and strings like those of a piano; when the keys were struck, the strings pressed against a small revolving cylinder, which was covered with rosined leather. This produced violin-like tones; the cylinder rubbing against the strings acted as a bow to produce the sounds.

The ancient Greek musicians who developed the theory of music from the actual sounds themselves; as opposed to the canonici, who developed the theory of music mathematically.

harmonicon
1. Popularly called a mouth organ. A small instrument consisting of a number of little rectangular reeds set side by side in a frame. The tones are produced by blowing into the instrument or inhaling through it. It is really a toy, though recent inventors have produced complicated forms. Also called mouth-harmonica.

harmonicon, rock
See rock harmonicon.

harmoni-cor (ăr-mō-nē-kôr) Fr. n.
An instrument invented by Jaulin of Paris, and consisting of a series of free reeds contained in a clarinet-like tube. The wind is supplied from the lungs through a long mouthpiece or rubber tube. Along the side of the instrument are two rows of keys, the lower row giving the natural notes, and the upper, the chromatic notes.

harmonics
See harmonic.

harmonics, natural
See natural harmonics.

harmonicum (här-mō'-nē-kŭm)
A keyboard instrument whose interior mechanism is that of a large concertina, but which is worked with treadles. This is an improved bandonion, which was named after its inventor, Band, of Germany.

harmonie (ăr-mō-nē) Fr. n.
The French word for harmony.

Harmonie (här-mō-nē') Ger. n.
The German name for harmony.

Harmonie eigen (här-mō-nē' ī'-gĕn) Ger.
Eigen means, peculiar to: hence, related to or belonging to harmony.

Harmonie, **enge** (ĕng'-ĕ) Ger. adj.
Enge means, close or narrow: hence, close harmony.

Harmonie, weite (vī'-tĕ) Ger.
Weite means, wide: hence, extended or open harmony.

Harmoniefremd (här-mō-nē'-frĕmt') Ger.
Fremd means, strange or foreign: hence, foreign to harmony.

Harmonielehre (här-mō-nē'-lā'-rĕ) Ger. n.
Lehre means theory: hence theory of harmony.

Harmoniemusik (här - mō - nē'- moo - zēk') Ger. n.
1. The music for the wind instruments in the orchestra, both brass and wood.
2. Music for a military band.

harmonieren (här-mō-nē'-rĕn) Ger. v.
To harmonize.

Harmonietrompete (här-mō-nē'-trôm-pā'-tĕ) Ger. n.
Literally, a harmonious trumpet: a trumpet upon which muted notes can be successfully played.

harmonieusement (ăr-mōn-yŭz-mäñ) Fr. adv.
Harmoniously; musically.

harmonieux (ăr-mōn-yŭ) Fr. adj.
Harmonious; sweet; agreeable.

Harmonieverständiger (här-mō-nē'-fār-shtĕn'-dĭkh-ĕr) Ger. n.
Literally, one who understands harmony; a harmonist.

Harmonika (här-mō'-nē-kä) Ger. n.
The harmonica.

Harmonika-ätherisch (här-mō-nē'-kä'-ā-tĕr'-ĭsh) Ger. n.
Literally, harmonica ethereal: an organ stop in which two or more pipes sound when a key is depressed. The pipes are so fashioned as to produce a very delicate and pleasant tone.

Harmoniker (här-mō'-nē-kĕr) Ger. n.
A harmonist. In the plural, the harmonici.

Harmoniphon (här-mō′-nĭ-fōn) Ger. n.
A small musical instrument containing a set of free reeds. The wind is supplied by the breath through a mouthpiece, and is controlled by a small keyboard like that of a piano. This instrument was invented to take the place of hautboys in an orchestra.

harmoniquement (ăr-mō-nĕk-mäñ) Fr. adv.
Harmonically.

harmonist
1. One well versed in the principles of harmony.
2. A composer.

harmonium (här-mō′-nĭ-ŭm)
A keyboard instrument patented by Alexandre Dubain in Paris, in 1840. A reservoir bellows is supplied with wind by means of treadles and sounds are produced by forcing a current of air upward through a row of free reeds, or flexible strips of brass, made fast at one end and so exactly fitted into a slot that the free end vibrates without striking the sides or the other end. The keys open valves which direct the wind from the bellows against the reeds and each draw stop opens communication with a separate row of reeds. The wind pressure from the bellows is constant, producing tones of uniform or equal strength, and loud and soft effects are procured by means of the expression stop which cuts off the reservoir-bellows and allows the wind from the treadles to directly reach the reeds. Thus the performer has full control over the power of the tone. The harmonium is the prototype of the reed organ. In harmonium music the stops to be used are indicated by figures in a circle as follows:

① below the bass staff denotes the cor anglais; above the treble staff, the flute.

② signifies bourdon, below the bass staff, and clarinet when placed above the treble staff.

③ signifies clarion, when below and piccolo when above.

④ indicates bassoon when below, oboe when above.

harmonium organ
A harmonium or reed-organ of great compass and power designed to be used as a substitute for an organ.

harmonize
To combine two or more parts according to the laws of harmony so as to produce a good musical effect; to set accompanying parts to, as an air or melody.

harmonometer Eng. n.

harmonometre (ăr-mō-nō-mātr) Fr. n.
A monochord or instrument for measuring the harmonic relations of sounds. It often consists of a single string stretched over movable bridges.

harmony
In its earliest sense, among the Greeks, harmony was a general term for music, and it is thus used today in poetry. Harmony is literally a fitting together, and hence its modern application to a proper arrangement of sounds in a scale.

Among the Greeks harmony never passed beyond the use of accompanying chords. Under this head they treated: the divisions of the monochord, the three genera, the sounds proper to the different modes, the shape and position of the letters used to represent the musical sounds, and tune-making to some slight degree, though they knew little about this latter subject. During the Middle Ages harmony as an art progressed more rapidly than the science of harmony, the development of which was hindered by the writers upon the subject who wished to base all progress in music upon the ancient Greek standards. Medieval attempts at harmony were called diaphony and organum, in which the parts for two, three or four voices progressed in parallel motion either an octave, twelve semitones, a fifth, seven semitones, or a fourth, five semitones, apart. Diaphony and organum were succeeded by discantus which was at first merely the combination of two tunes in such manner as to make them endurable when sung together. From discantus sprang counterpoint, the support of melody by melody, and polyphonic music, which consisted of two or more parts treated independently. Not until the beginning of the Seventeenth Century did harmony as we now conceive it become known.

Loosely, the term is applied to any combination of tones or chords which produces music, but specifically it applies to a group of tones of different pitches sounded as a chord. It is also used in reference to the structure of the chords, or harmonies, in contradistinction to the melody, or rhythm, all of which are essential elements of a composition. Thus to the melody of a piece may be added a fitting harmony. As a science harmony embraces numerous rules for the treatment of chords, a due observance of which is necessary to one beginning musical composition. The great composers have dared to break through these restrictions, thus creating higher standards in a science still far from perfect in its attainments.

harmony, chromatic

Harmony, which is characterized by the use of chromatic tones, that is, tones produced by raising or lowering the originals by the use of sharps and flats.

harmony, close

This refers to harmony written in four parts and signifies that the highest three parts remain within the compass of an octave.

harmony, compound

Harmony in which one or more of the essential tones of the chord are doubled, that is, when some of the tones appear in two different octaves. Opposed to open harmony.

harmony, diatonic

Harmony which employs the tones of one scale only, introducing no tones foreign to it.

harmony, dispersed

Harmony written in four parts and in which the highest three parts cover more than an octave in their entire progression. Opposed to close harmony.

harmony, dominant

A chord having as its lowest tone the fifth tone in the scale in which it is written.

harmony, false

A chord which is constructed according to some other than the approved method. Although the rules governing harmony are arbitrary, they must be observed if music is to be considered truly good. Even harmony which is written according to the dictates of genius so that its effect is entirely original must observe certain fundamental rules.

harmony, figured

Harmony in which variety is secured by means of embellishments such as appoggiaturas, passing tones, anticipations or suspensions.

harmony, natural

Harmony in which no embellishments such as appoggiaturas, passing tones, anticipations or suspensions are used and which is composed entirely of triads, the so-called natural chords, consisting of a note sounded together with its third, or tone four half steps above or below, and its fifth, seven half steps from it.

harmony, open

See open harmony.

harmony, simple

That in which the chords contain no octaves. Opposed to compound harmony.

harmony, suspended

That in which one or more notes in a chord are retained in the following chord.

harp

The graceful orchestral harp possesses a triangular outline brought about by the straight, slender pillar, the slanting sounding-box and the curved neck connecting the two. The pillar and sounding-box rise from a circular base in which eight pedals are arranged in a semicircle. The strings are drawn from the neck to the sounding-box, the resonant part of the instrument. The curve of the neck and the slant of the sounding-box make possible strings of various lengths and consequently different pitches. The strings are arranged according to the diatonic scale and are tuned in flats. That the performer may more readily recognize individuals, those in C flat are colored red and those in F flat blue. The pillar is straight from necessity, for it accommodates rods connecting in the neck with levers which serve to shorten the strings and raise the pitch. Each lever controls two sets of discs, and from each disc project two pins. When at rest the pins allow the strings to pass between them, but by half way depressing a pedal, for instance, the one influencing the A strings, the rod which it operates moves the corresponding discs half around, and the A strings are shortened enough to produce A natural. By entirely depressing the pedal the strings will be shortened enough to produce A sharp. Sebastian Erard was the inventor of this so-called double-action, about 1810.

harp, Æolian

See Æolian harp.

harp, hook

Another name for the Irish harp.

harp instruments

This includes all instruments whose

tones are produced upon strings, but which are not played with bows.

harp, Irish
See Irish harp.

harp, jews'
See jews'-harp.

harp, key
See key harp.

harp-lute
See dital harp.

harp-lyre
An instrument having a flat, circular body from which rise three necks joined together at the top by a cross-piece. Each neck is fretted, and along the left-hand neck are drawn the seven bass strings, along the middle one are drawn six accompaniment strings which furnish the harmony, and along the right-hand neck are drawn seven strings upon which the melody is played.

harp pedal
The soft pedal.

harp, single action
A harp in which the pitch of the strings can be raised only a semitone. In the modern double action harp it can be raised a whole tone.

harp style
Played as you play a harp, striking the chords in a manner to produce a rippling sound, one note following the other in quick succession; arpeggio style.

harp treadle
The pedal of a harp. The use of the single action pedal raised a note one semitone; the double action pedal, two semitones. See also harp.

harp, triangular
A harp having a triangular frame. The ancient harps were of this kind.

harp-way tuning
A popular early English method of tuning the viola da gamba. This style of tuning was so called because it made arpeggio playing easy.

harp, Welsh
An ancient harp having ninety-eight gut strings, arranged in three rows. The outer rows produced the natural notes and the center row gave the flats and sharps.

harpe (ärp) Fr. n.
The harp.

harpe, Eolienne (ärp′ ā-ō-lĭ-ĕnn′) Fr.
The Æolian harp.

harpechorde (ärp-kôrd) Fr. n.
The harpsichord.

harpeggieren (här-pĕg-gē′-rĕn) Ger. v.
To play the chords harp fashion, that is, to play the notes of a chord one after the other like a ripple, instead of striking them all at the same time. To play arpeggio.

harpicordo (är-pĭ-kôr′-dō) It. n.
The harpsichord.

harpsecol (härp′-sĭ-kŭl)
Another name for harpsichord.

harpsichord
An improved form of the spinet or virginal, having a greater number of strings which, in order to be accommodated, required that the frame be changed from its trapezoidal form to harp-shape, hence the origin of the name. Some instruments were furnished with double or triple banked keyboards, one or more causing each quill to pluck but one string and the other operating upon two strings. Each maker displayed individual ideas to such an extent that the harpsichord as a type is hard to describe. See also spinet.

harpsichord graces
Grace notes were used very much in harpsichord music; and one of the essentials in learning to play this instrument was to understand well the playing of grace notes. About a dozen signs were used to indicate different kinds of turns and trills. These little ornamental notes added much to the music of the harpsichord, since the tones of the instrument lacked body.

harpsichord, vis-à-vis (vē-zä-vē)
Vis-à-vis is the French for opposite; hence, a harpsichord having two keyboards placed on opposite sides of the instruments, the players facing each other. Called also double harpsichord.

harsur (här′-zoor) Heb. n.
An old Hebrew instrument of ten strings.

hart (härt) Ger. adj.
Hard; harsh; unprepared; major.

hart verminderter Dreiklang (härt fĕr-mĕn′-dĕr-tĕr drī′-kläng) Ger.
Literally, hard, diminishing three-tone: a triad with major third and diminished fifth; a three-tone chord consisting of a note plus notes at intervals of a major third or two whole tones, and a diminished fifth or three whole tones.

Hartklingend (härt-klĭn′-khĕnd) Ger. n.
Harsh sounding.

hasur (hä′-zoor) Heb. n.
A dechordon; an instrument of ten strings used by the Hebrews.

hâte (ät) Fr. n.
Haste; speed; hurry.

haubois (ō-bwä) Fr. n.
See hautbois.

Hauptaccent (howpt-äk′-tsĕnt) Ger. n
Principal accent.

Hauptakkord (howpt-äk-kôrd′) Ger. n.
Chief or fundamental chord: a chord having the first note of the scale for its lowest note and consisting of that note plus other notes at intervals of a third and a fifth.

Hauptgesang (howpt-gĕ-zäng′) Ger. n.
Chief song or melody.

Hauptkadenz (howpt′-kä-dĕnts′) Ger. n.
Literally, chief cadence; full cadence.

Hauptmanual (howpt′-măn-oo-äl′) Ger. n.
Literally, principal manual: the great organ.

Hauptmelodie (howpt′-mĕl-ō-dē′) Ger. n.
Principal melody.

Hauptnote (howpt′-nō-tĕ) Ger. n.
Literally, principal note: an accented note; melody note; the note on which the chord is built.

Hauptperiode (howpt′-pā-rĭ-ōd-e) Ger. n.
Principal period.

Hauptprobe (howpt′-prō-bĕ) Ger. n.
Principal rehearsal; final rehearsal.

Hauptsatz (howpt′-zäts) Ger. n.
Principal theme or subject. Abbr. H. S.

Hauptschluss (howpt′-shloos) Ger. n.
Literally, principal close: full close; final cadence.

Hauptseptime (howpt′-zĕp-tĭ-mĕ) Ger. n.
Literally, chief seventh: the chord of the dominant seventh, the four-toned chord which takes the dominant or fifth note of a scale for its bass and adds the notes at intervals of a third, fifth and seventh above it, respectively.

Hauptstimme (howpt′-shtĭm-mĕ) Ger. n.
Principal part or voice.

Hauptthema (howpt′-tē-mä) Ger. n.
Chief theme or subject.

Hauptton (howpt′-tōn) Ger. n.
Literally, head tone, principal tone.
1. Fundamental tone.
2. Principal accent.
3. The keynote.
4. In a three-tone chord consisting of the first note of a scale plus notes at intervals of a minor third and a fifth, this term is applied to the note at an interval of a fifth.

Haupttonart (howpt′-tōn-ärt) Ger. n.
The principal key.

Hauptwerk (howpt′-vĕrk) Ger. n.
Literally, chief or main work: the great organ. Abbr. Hauptw., Hptw., H. W.

hausse (ōs) Fr. n.
Literally, something that lifts up: hence, the nut of a bow.

haut (ō) Fr. adj., mas.
High; shrill.

hautbois (ō-bwä) Fr. n.
Derived from haut, meaning high, aind bois, meaning wood; hence, a wood-wind instrument capable of very high notes. This is the highest pitched of the oboe family to which it belongs, and it is used for the high parts. Hautboy in English is a corruption of the French pronunciation. The more popular name is oboe.

hautbois d'amour (ō-bwä d'ă-moor) Fr.
Literally, an oboe of love: an oboe having an alto pitch. Its tone was subdued and especially sweet. It is obsolete now.

hautboy (hō-boy)
See hautbois. Abbr. Haut.

hautboy-clarion
An organ stop composed of pipes producing a tone of similar quality to that of an oboe, and pitched an octave higher than the ordinary pitch of the keys which sound them.

hautboy, octave
See octave hautboy.

hautboy stop
A group of pipes in the organ fitted with reeds and producing a tone similar to that of the oboe.

hautboyist (hō′-boi-ĭst)
One who plays the hautboy; an oboist.

haute (ōte) Fr. adj., fem.
High; shrill.

haute-contre (ōt-kôñtr) Fr. n.
High tenor. Abbr. H. C.

haute-dessus (ōt-dĕs-sü) Fr. n.
High treble, soprano.

haute-taille (ōt-tä-ē) Fr. n.
High tenor.

hautement (ōt-mäñ) Fr. adv.
Haughtily; boldly.

hay
A figure in a dance common in England during the reign of Elizabeth. The origin of the name is uncertain, and little that is definite is known about it. From allusions made to it by writers of that time it appears to have been a winding figure dance, something of a quadrille figure, the

women standing still in a row, and the men dancing among them. Again an equal number of men and women danced it after the manner of a reel.

head

1. The membrane stretched upon a drum.

2. That part of the violin or other stringed instrument in which the pegs are inserted.

3. The point of the bow.

4. The portion of a note which determines its position on the staff.

head voice

The upper or highest register of the voice.

hecklephone

The baritone oboe having a pitch an octave lower than the bassoon. Only recently has it come into general use.

heel

A kind of a wooden brace which joins the neck of a violin and similar instruments, to the body. Abbr. H.

Heerhorn (hār′-horn) Ger. n.

Heer is the German for army; hence, a military trumpet; a battle-horn.

heftig (hĕf′-tēkh) Ger. adj.

Vehement; boisterous; impetuous.

Heftigkeit (hĕf′-tēkh-kīt) Ger. n.

Vehemence; violence; impetuousness.

heimlich (hīm′-lĭkh) Ger. adj.

Private; secluded; mysterious.

heiss (hīs) Ger. adj.

Hot; ardent; burning.

heiter (hī′-tĕr) Ger. adj.

Clear; serene; bright.

Heldenlied (hĕl′-dĕn-lēt) Ger. n.

Heroic song.

heldenmüthig (hĕl′-dĕn-mü-tĭkh) Ger. adj.

Heroic: of heroic courage.

Heldentenor (hĕl′-dĕn-tĕn-ŏr) Ger. n.

Literally, heroic tenor; dramatic tenor.

helicon

Helikon (hĕl′-ĭ-kŏn) Ger. n.

1. An ancient instrument made by the Greeks for measuring the intervals between different tones.

2. A modern brass wind instrument much used in bands. It is a circular trumpet-family instrument and is carried over the shoulder while marching. It has a low register.

hell (hĕl) Ger. adj.

Bright; clear; sonorous.

helper

A pipe which in some organs is placed beside another pipe of certain stops and is capable of producing a tone an octave higher than the other, thus adding brilliancy to what otherwise would be a hollow tone.

hemidiapente (hĕm-ĭ-dī-ä-pĕn′-tē) Grk. n.

Diminished or imperfect fifth: a perfect fifth or three and a half tones diminished by a half tone; an interval of three whole tones.

hemiditonos (hĕm-ĭ-dĭt′-ō-nŏs) Grk. n.

An interval of a minor or lesser third, or one and a half tones.

hemiola (hĕm-ĭ-ō-lä) Grk. n.

hemiolia (hĕm-ĭ-ō′-lĭ-ä) Grk. n.

Literally, the whole and a half; technically, the proportion of two to three. The word is used in the latter sense in medieval music to denote an interval containing three whole tones and one semitone, the sound of which is produced on the monochord by two-thirds of the open string. This term is also applied by writers of the Sixteenth Century to certain rhythmical proportions, corresponding to the triplets of modern music; also a group of three notes introduced, in the midst of a piece, in place of two.

hemiope (hĕm-ī′-ō-pē) Ger. n.

A flute having three finger holes, used by the ancient Greeks.

heptachord (hĕp′-tă-kôrd) Grk n.

1. A series of seven notes.

2. An instrument with seven strings.

3. Interval of a seventh.

4. In Greek music, a series of seven tones, with a half-tone step between the third and fourth.

heptade (hĕp′-tăd)

heptadechord (hĕp-tăd′-ē-côrd)

Terms invented by John Alexander Ellis, and used in his system of acoustics in the appendices to the second English edition of Helmholtz's work, On the Sensations of Tone.

heptameris (hĕp-tăm′-ĕ-rĭs) Grk. n.

The seventh part of an meris which is the sixth part of an octave; hence, the forty-second part of an octave.

Herabstrich (hār-äp′-strĭkh) Ger. n.

Literally, down stroke; down stroke of the bow on a stringed instrument.

heralds

A name formerly applied to minstrels, because on account of the strength of their voices, they were assigned the duty of animating the soldiers in battle, and of making proclamations at public festivities.

heraufgehen (hār-owf′-gā-ĕn) Ger. v.

To ascend.

Heraufstrich (hār-owf′-shtrĭkh) Ger. n.
From herauf, meaning up toward the speaker; hence, an upward stroke of the bow made toward the player.

hérauts (ā-rō) Fr. n.
Heralds.

heroic
Bold; daring; imposing; said of musical conception or construction.

heroique (ā-rō-ēk) Fr. adj.
Heroic.

heroisch (hār′-ō-ĭsh) Ger. adj.
Heroic.

Herstrich (hār′-shtrĭkh) Ger. n.
Her, means toward the speaker; hence, a bow-stroke made toward the player.

Herunterstrich (hār-oont′-ĕr-shtrĭkh) Ger. n.
Herunter, means down toward the speaker, hence, a down stroke of the bow towards the player.

hervorgehoben (hār-fōr′-gĕ-hō′-bĕn) Ger. part.
Literally, lifted forth; hence prominently brought out.

hervorhebend (hār-fōr′-hāb-ĕnt) Ger. part.

hervortretend (hār-fōr′-trā-tĕnt) Ger. part.
Literally, lifting forth; hence, bringing out prominently, as making notes prominent.

Herz (hĕrts) Ger. n.
Literally, heart; the mold on which violins are built.

herzig (hĕrts′-ĭkh) Ger. adj.
Literally, hearty; hence, dear, lovely, charming, warm-hearted.

herzlich (hĕrts′-lĭkh) Ger. adj.
Literally, heartily; affectionate, cordial, heartfelt.

Hes (hĕs) Ger. n.
The name for B flat, a semitone below B. Not a common term.

Heses (hĕs′-ĕs) Ger. n.
The name for the double flat of B, this is A natural.

heulen (hoi′-lĕn) Ger. v.
Literally, to howl; to scream; to cipher, which is said of a tone in the organ when, owing to one cause or another, it persists in sounding when not required.

hexachord (hĕk′-să-kôrd) Grk. n.
Hex is Greek for six; in Greek music this means:
1. A scale of six tones.
2. A lyre of six strings.
3. An interval reaching to the major sixth, that is, reaching four tones and a semitone.

hexachorde (ĕg-ză-kôrd′) Fr. n.
See hexachord.

hexachord, natural
See natural hexachord.

hexameron (hĕk-săm′-ĕ-rŏn) Grk. n.
A name given to a group of six pieces.

hexaphonic
Composed of six voices.

hey
An old English dance. See also hay.

hey-day guise
An obsolete English country dance or round, evidently of a lively character. It probably means in holiday fashion: from hey-day, holiday, jolly; and guise, fashion, manner.

heydeguy
Same as hey-day guise.

hiatus (hī-ā′-tŭs) Lat. n.
An opening; a gap; imperfect harmony.

hidden canon.
A close canon, that is, a canon in which only the subject, or first and leading part, was written out, the answer being left to the performer's skill. Also called canone chiuso.

hidden fifths
A term applied to fifths when two parts seem to progress in parallel motion at the interval of a fifth. Called also covered, consecutive and concealed fifths.

hidden octaves
A term applied to octaves when two parts seem to progress in parallel motion at the interval of an octave. Also called concealed octaves, covered octaves and consecutives.

Hief (hēf) Ger. n.
Old German for call. Used with the same meaning as Hiefstoss.

Hiefhorn (hēf′-hôrn) Ger. n.
Same as Hifthorn.

Hiefstoss (hēf′-shtôs) Ger. n.
Hief old German for call, stoss a blast; hence, a blast upon a hunting horn, trumpet or bugle.

hierophon (hī′-ĕ-rō-fōn, or hēr′-ō-fōn) Grk n.
Literally, hiero, sacred, and phone, sound; a singer of hymns and other sacred music.

Hifthorn (hĭft′-hôrn) Ger. n.
Hunting-horn, or bugle. Hifthorn may be derived from the German Hüfte meaning hip, because the bugle used to be worn at a girdle round the waist.

high
Acute or shrill in pitch, referring to sounds.

high bass

A barytone: a voice between bass and tenor.

High Mass

A mass celebrated in the Roman Catholic Church with deacon, subdeacon and a full corps of minor ministers is called a solemn or grand high mass. It is called high from the fact that the greater part of the service is chanted in a high voice by the celebrant, and grand because of the ceremonies attending it. If the deacon and subdeacon are absent such a mass loses some of its formal ceremony and is called a simple high mass. Such is the usual form for the principal mass on Sundays and feast days. At this service three candles must be lighted on each side of the altar, incense is used and the Asperges or sprinkling of holy water accompanied by the singing of the Fifty-first Psalm, Purge me with hyssop, precedes the mass. The musical service of the mass comprises, the Kyrie, the Gloria, the Credo, the Sanctus and Benedictus and the Agnus Dei. It has received treatment at the hands of musicians of all ages, and has been set to the original plain chant of the ancient church; to the elaborate and almost fantastic counterpoint of the Middle Ages, which brought about the reaction of the severe style of Palestrina in order that propriety be observed; and to the modern operatic arrangement, requiring a full chorus with orchestral accompaniment.

higher rhythm

A rhythmical form composed of several smaller ones.

Highland fling

A very characteristic Scotch dance. It may be danced alone or in company with any number of persons. The music is in rapid four-four time, and is of an animated jerky character. The dance gets its name from the peculiar fling of the foot at the end of each step as the dancer dances alternately on one foot and then on the other. The modern Highland fling is less jerky, the dancers, forming a single row, move together through a number of pretty, graceful figures, keeping time to the music and accompanying some of their gestures with stamping of feet.

Hilarodia (hĭ-lăr-ō′-dĭ-ä) Grk. n.

Songs and lyric poems sung by the Hilarodi, a class of musicians, who carried their instruments and traveled from one place to another, singing songs.

hilfs (hĭlfs) Ger. adj.

Literally, helping; auxiliary.

Hilfsnote (hĭlfs′-nō-tĕ) Ger. n.

Literally, a helping note; an auxiliary note.

Hilfstimme (hĭlfs′-shtĭm-mĕ) Ger. n.

Literally, helping voice: a stop composed of several pipes to each key of the keyboard. They are pitched to produce tones of higher pitch than the corresponding keys, consequently, the tone is brilliant and the stop is used in connection with other stops having duller voices, to help out the tone. The equivalent of the term mutation stop in the organ.

Hinaufstrich (hĭn-owf′-shtrĭkh) Ger. n.

From hinauf, meaning up, away from the speaker and strich meaning stroke; hence, an upward stroke of the bow away from the player.

hinchar (ēn-tchär′) Spa. v.

To inflate, to fill an instrument with air.

hindudeln (hĭn′-doo-dĕln) Ger. v.

To drum.

Hinstrich (hĭn′-shtrĭkh) Ger. n.

Hin means away from the speaker, strich means stroke; therefore, the upward stroke of the bow on a cello or a double-bass.

Hintersatz (hĭn′-tĕr-zäts) Ger. n.

Literally, placed behind: a stop found in old German organs and composed of several pipes to each key of the keyboard. The pipes were pitched at various intervals and sounded as a reinforcement of the diapason, or principal organ stop, behind which it was placed.

Hirtenflöte (hĭr′-tĕn-flā′-tĕ) Ger. n.

Literally, shepherd's flute; shepherd's pipe; pastoral flute.

Hirtengedicht (hĭr′-tĕn-gĕ-dĭkht′) Ger. n.

A pastoral poem.

Hirtenlied (hĭr′-tĕn-lēt) Ger. n.

A pastoral song.

Hirtenpfeife (hĭr′-tĕn-pfī′-fĕ) Ger. n.

Literally, shepherd's pipe; pastoral pipe.

hirtlich (hĭrt′-lĭkh) Ger. adj.

Pastoral; rural.

His (hĭs) Ger. n.

The name for B sharp.

Hisis (hĭs′-ĭs) Ger. n.

The name for the double sharp of the note B, hence C sharp.

hitch pins
The little pins or pegs in the plate of a piano, to which the strings are attached.

hiven Chi. n.
One of the eight species of sound in the Chinese musical system, being that produced by instruments of baked earth.

The Chinese musical system ignores semitones, technical harmony and counterpoint but nevertheless is a very complicated system. For instance, in instrumental music, marks indicate what string is to be played, what fingering is to be used, and so many other details that the system is very difficult to comprehend, and playing by ear is far more common than playing by note.

For orchestral music they use a perpendicular staff, with no distinction of keys, and with the length of time given to each note indicated at the side. A curious fact about the Chinese orchestra is that they play by ear.

Before the year 1100 it is probable that the Chinese used the Pentatonic scale — a scale consisting of a combination of five fixed sounds, but in that year an F sharp and B natural were added. This scale was used until the beginning of the Fourteenth Century A. D. After the Mongolian invasion a scale with F natural was introduced; but there was so much confusion between F and F sharp that all semitones were abolished and a regular Pentatonic scale of five tones, C, D, F, G and A, adopted.

hlud A. S. adj.
Loud.

Hoboe (hō-bō′-ĕ) Ger. n.
A German name for oboe or hautboy.

Hoboist (hō-bō-ĭst′) Ger. n.
One who plays the oboe.

Hoboy (hō-bō′-ē) Ger. n.
Same as Hoboe.

hoch (hôkh) Ger. adj.
High; grand; great.

hochfeierlich (hôkh′-fī′-ār-lĭkh) Ger. adj. or adv.
Exceedingly solemn.

Hochgesang (hôkh′-gĕ-zäng) Ger. n.
Ode; hymn.

Hochlied (hôkh′-lēt) Ger. n.
Ode; hymn.

Hochmesse (hôkh′-mĕs′-sĕ) Ger. n.
High Mass.

Hochmuth (hôkh′-moot) Ger. n.
Haughtiness; pride; elevation.

höchsten (hĕkh′-stĕn) Ger. adj.
Highest.

Hochzeitsgedicht (hôkh′-tsīts-gĕ-dĭkht′) Ger. n.

Hochzeitslied (hôkh′-tsīts-lēt′) Ger. n.
Wedding song.

Hochzeitsmarsch (hôkh′-tsīts-märsh′) Ger. n.
Wedding march.

hocket

hocquetus (hŏk-kŭ′-ĕ-tŭs)
1. A name applied to an abrupt or arbitrary rest.
2. Old English part-music or form of composition in which this effect is frequently employed.

Hofkapelle (hôf′-kä-pĕl′-lĕ) Ger. n.
Royal chapel: the royal private band; court orchestra.

Hofkonzert (hôf′-kôn-tsĕrt′) Ger. n.
Court concert.

höflich (hāf′-lĭkh′) Ger. adj.
Courteous; polite; graceful.

Höflichkeit (hāf′-lĭkh-kīt) Ger. n.
Grace; politeness; courtesy.

Hofmusikant (hôf′-moo-zē-känt′) Ger. n.
Court musician.

Hoforganist (hôf′-ôrkh-än-ĕst′) Ger. n.
Court organist.

Höhe (hā′-ĕ) Ger. n.
Literally, height; hence, pitch. In die Höhe gehen, means to go up, to ascend.

Hoheit (hō′-hīt) Ger. n.
Dignity; highness; loftiness.

Hohlflöte (hōl′-flā-tĕ) Ger. n.
Literally, hollow flute: organ stops of various pitches composed of pipes of wide diameter open at the top. The tone quality is mellow but rather hollow, hence, the name. These stops are useful for blending with other varieties.

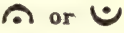
Hohlpfeifen (hōl′-pfī-fĕn) Ger. n.
Literally, hollow pipes: a name given to the Hohlflöte stops of high pitch.

Hohlquinte (hōl′-kwĭn-tĕ) Ger. n.
An organ stop composed of pipes having a tone quality similar to that of the Hohlflöte but pitched a fifth higher than the ordinary pitch of the keys which sound them.

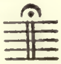
hoket
An arrangement of scores, in medieval music, in which two parts were so written, that while one had a note the other had a rest. Both the term and the arrangement of parts are now obsolete.

hold

1. A sign placed over or under a note or rest, indicating that it is to be prolonged. The length of the prolongation is left to the performer's discretion.



2. Over the double bar it usually indicates the end of a movement or composition.



3. Over a single or double bar it also indicates a pause for breath before beginning the following measure.

hold (hōlt) Ger. adj.

Pleasing; sweet; agreeable.

holding Old Eng. n.

Burden or chorus of a song.

holding note

A note sustained in one part, while the others are being played or sung.

hole, sounding

The opening in the body of the guitar across which the strings pass.

holes, tone

The holes in the side of a flute or similar instrument, which are covered by the fingers to produce different tones.

Holzbläser (hôlts' - blā - zĕr) Ger. n., sing. & pl.

Literally, wood blower: hence, one who plays a wood-wind instrument. Also used collectively to designate all the wood-wind instrument in an orchestra. Abbr., Hlzbl., Hzbl.

Holzblasinstrumente (hôlts'-bläz'-ĭn-shtroo-mĕn'-tĕ) Ger. n.

Literally, wood - blowing - instruments; wood-wind instruments.

hölzernes Gelächter (hĕlts'-ŏr-nĕs gĕ-lĕkh'-tĕr) Ger.

Literally, wooden laughter; the xylophone.

Holzflöte (hôlts'-flā-tĕ) Ger. n.

Literally, wooden flute: a stop in the organ giving a flute tone.

Holzharmonika (hôlts'-här-mō'-nē-kä) Ger. n.

Literally, wooden harmonica: the xylophone.

homophone (hō'-mō-fōn) Grk. n.

From homo, meaning same, and phone meaning sound; hence,

1. The same tone, which may be described by different characters, as D flat and C sharp.

2. On the harp, two strings tuned to the same pitch.

homophonic

1. Having the same sound.

2. In ancient music this meant in unison.

3. In modern music this applies to compositions in which one melody or part predominates.

homophonoi suoni (hō-mō-fō'-nŏ-ē soo-ō'-nē) It.

Literally, same sounds: unisons.

homophonous

Synonym of homophonic.

homophony

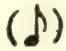
Literally, same sound.

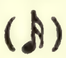
1. In ancient music this meant unison.

2. In modern music it means a composition in which one melody or part predominates throughout the piece.

hook

The little stroke added to the stem of notes whose value is less than the quarter note, as in the eighth note or the sixteenth note. Called also flag or pennant; in German, Fahne or Fänchen; in French, crochet; in Italian, coda.





hoops, flesh

The hoops of a drum, on which the skin forming the head is fastened.

hopper

In modern pianos the hammers are not acted upon directly by the keys, but an intermediate piece called the hopper, and shaped like a small hammer is attached to the rear end of the key lever and from it receives the motion intended for the hammer. The key then returns into place while the hopper is transmitting the motion to the hammer.

Hopser (hôp'-sĕr) Ger. n.

Hopstanz (hôps'-tänts) Ger. n.

Hopswalzer (hôps'-väl-tsĕr) Ger.

From hopsen, to hop: the name given to the hop waltz. As its name implies its step is a hop, and it is danced in quick time, distinguished thus from the gliding step as in vogue now. This dance is very popular among villagers of Germany.

hoquetus

Hocket. See hocket.

horizontal lines

horizontal strokes

A dash following a figure in a figured bass, that is, a bass having the accompanying chords suggested by certain numbers above or below the notes which indicate the harmony, to show that the same chord is to be continued in one of the upper parts, while the bass part remains unchanged.

hormos (hôr-mōs) Grk.

A Greek war dance. It was danced

in a long line or chain, hormos, formed of youths and maidens. In nimble, graceful steps the dancers wound in a chain through the streets. The leader played upon a lyre to which the dancers kept time. The steps of the youths were warlike and manly, while those of the maidens were dainty and lithe, very becoming to their sex, and in marked contrast to those of the youths.

horn

A general term for all brass wind instruments. The French horn is the specific name of an orchestral instrument. Abbr. H.

horn, Alpine

A long wooden trumpet used by the mountaineers of Switzerland not only as a musical instrument but also for the purpose of signaling.

horn-band

1. A band of trumpeters.
2. A Russian horn-band is a band composed of musicians each of whom plays upon a horn that sounds but one note of the scale.

horn, basset

A clarinet no longer used. See also basset-horn.

horn, bugle

1. A hunting horn.
2. A military brass wind instrument curved one or more times, and made with or without keys, so as to produce all the notes of the scale. It is usually called bugle, and is used extensively for military signaling, and also for military music.

horn, chromatic

Another name for the French horn: as its name indicates, the chromatic scale can be played on it.

horn, English

A meaningless name which has been given the alto oboe or cor anglais. The real name was doubtless derived from the angle which the tube makes.

horn, French

The name given to the principal horn used in the orchestra. The conical tube is of brass and is coiled several times. The pitch is lowered by means of valves and heightened by increasing the pressure of the lips within the conical mouthpiece. The valves create a tendency toward a mechanical tone, but the effect is generally mellow and a variety of shades of coloring are possible.

horn, gemson

1. A small pipe instrument made of the horn of the chamois or wild goat.
2. An organ stop with a horn-like tone produced by tapering metal pipes. Also called gemshorn.

horn, hunting

A horn varying in style from a simple animal's horn to an elaborate trumpet of metal or wood. Upon it can be produced various calls, signals and tunes, according to its structure. Hunters were often recognized by the sounds of their hunting horns.

horn, Kent

A bugle having six keys, four played by the right hand and two by the left. Named in honor of the Duke of Kent in 1815.

horn, natural

See natural horn.

horn, ram's

An ancient Hebrew trumpet. See also ram's horn.

horn, toet Dutch

A bugle horn.

horn, valve

A horn in which a higher or lower pitch may be obtained by the use of valves which are controlled by the fingers, and close or open portions of the tube.

Horn, Klapp or Klappen-horn (kläp'-ĕn-hôrn') Ger. n.

Literally, flap-horn; hence, a keyed horn; called Kenthorn in England.

Hörner (hĕrn'-ĕr) Ger. n. pl.

Plural of horn, hence, the horns. A general term for all brass instruments. Abbr. Hr., Hrn.

Hörnerschall (hĕr'-nĕr-shäl) Ger. n.

The echo or sound of horns.

Hornmusik (hôrn'-moo-zēk') Ger. n.

1. Music of a horn or horns.
2. The music for the brass instruments.

hornpipe

An obsolete musical instrument which was used in England and in Wales. It was a wood-wind instrument having a double reed mouthpiece and ending in a flare or bell.

Hornquinten (hôrn'-kwĭn-tĕn) Ger. n.

Literally, horn fifths. Horns without the aid of valves and keys are capable of producing certain successions of tones dependent upon the force and manner of blowing. These are called natural tones. As an instance, one horn may produce the succession of C D E and another the succession of E G and C. If these two horns were sounded together, the first tones E and C would be the interval of a sixth apart, but the next tones G and D would be the interval of a fifth. Musicians consider that between the two intervals there is another interval of a fifth understood, although not written, because in progressing from E to G the second horn must pass through F, which would make the interval of a fifth with C. This is called a hidden or covered fifth and is forbidden by a strict rule governing good harmony, as all are consecutive fifths, that is, the practice of allowing two parallel voices or parts to remain the interval of a fifth apart in two or more successive chords.

Technically, the covered fifths produced by the natural tones of a pair of horns.

Hornsordin (hôrn'-sôr-dēn') Ger. n.
Derived from the Italian sordino, meaning mute: a pad of leather or felt made in the shape of a pear or cone, and inserted in the bell of a horn to produce a muffled tone.

horovad (hôr'-ŏ-wăd) Rus.
This is an old dance which has been revived in modern Russia as a quadrille. It is danced by the aristocracy.

horrisonous
Sounding dreadfully; a term applied to music representing terror and horror.

Hose (hō'-zĕ) Ger. n.
Literally, breeches: the boot of an organ pipe, that is, the lower part of a reed pipe into which the pipe proper fits.

houl (howl) Per.
A drum used by Persian soldiers.

hours
Referring to canonical hours, at which daily services were held in the Roman Catholic, Greek and early Anglican churches. They are as follows: Lauds, sunrise; prime, first hour (six a. m.); tierce or terce, third (nine a. m.); sext, sixth (noon); nones, ninth (three p. m.); vespers, evening; compline, final. Services during the night are called nocturns; the word matins includes both nocturns and lauds. See also canonical hours.

house organ
A small reed organ suitable for a house. Also called parlor organ.

hreel (wrä'-ôl) A. S.
The Anglo-Saxon name for the reel.

huayrapuhura Peruvian n.
A kind of flute, made of tubes of cane or of stone. These were of graduated length and were fastened together like Pan's pipes.

huchet (ü-shā) Fr. n.
A hunting-horn; a post-horn.

huehuetl (wā-wāt'-'l) Aztec n.
huehuitl (wā-wēt'-'l) Aztec n.
A drum used by the Aztecs. This drum was hollowed out of a log about one foot in diameter and about three feet high, and stood upon a tripod. Across the top was stretched leather or dried skin, which could be tightened at will, a difference in pitch being thus produced. The drum was played with the fingers and required skill in playing.

huer (hwā) Fr. v.
To shout; to hiss at; to hoot.

Hüfthorn (hüft'-hôrn) Ger. n.
German for bugle.

huggab (hoo'-găb) Heb. n.
1. A flute like Pan's pipes.
2. An organ.

huit-huit (wēt-wēt) Fr. n.
Eight-eight time.

huit pieds (wēt pĭ-ā) Fr.
Literally, eight feet: applied to an organ having no pipe longer than eight feet. This kind of organ produces no very low tones. Called in German, Halborgel.

Huldigungsmarsch (hool'-dĭ-goongks-märsch') Ger.
A solemn march for reviews.

Hülfslinien (hülfs-lē'-nĭ-ĕn) Ger. n.
Ledger lines: short lines, added above or below the staff, for notes too high or too low to be written on the staff. The line nearest the staff is counted first.

Hummel (hoom'-mĕl) Ger. n.
Literally, bumble-bee.
1. A pipe in the bagpipe which makes a continuous buzzing sound like a bee.
2. A small bagpipe.

Hummelchen (hüm'-mĕl-khĕn) Ger. n.
Literally, little bumble-bee. For applied meaning see Hummel.

hummen (hoom'-mĕn) Ger. v.
To hum.

humoreske (hoo-môr-ĕsk'-ĕ) Ger. n.
humoresque (ü-môr-ĕsk) Fr. n.
A humorous or whimsical piece; a fanciful composition.

hunting-horn
A horn varying in style from a simple animal's horn, to an elaborate trumpet of metal or wood. Upon it

can be produced various calls, signals and tunes, according to its structure. Hunters were often recognized by the sounds of their hunting-horns.

hunting song

A song written in praise of the chase. The melody generally introduces such effects as the prolonged and varied sound of a bugle-horn.

hunt's-up

A boisterous song, formerly played on the horn, under the windows of sportsmen, to awaken them in the morning.

hurdy-gurdy

An obsolete instrument, most popular during the Eleventh and Twelfth Centuries. Its musical value was not great and it gradually passed out of use, finally being used almost entirely by street musicians, from which fact the name has been erroneously applied to the street piano of the present day. The hurdy-gurdy was a pear-shaped instrument having from four to six wire strings and with a rosined wooden wheel just above the tail-piece. The player turned this wheel by means of a crank located in the tail-piece. Over the face of the instrument was set an oblong box fitted with keys, which were depressed by the fingers of the left hand, the instrument being held in such a position that the keys fell back into their proper places. A wedge-shaped piece of brass, in the rear of the key lever, pressed the strings against the rosined wheel. Two of the strings tuned in unison were acted upon by the keys, and were used in producing the melody. The others were drones and gave but one tone each throughout a composition. In the beginning the hurdy-gurdy was made so large that two performers were necessary, one to turn the wheel and another to touch the keys.

hurry

In dramatic music this means a roll of drums, or a tremolo of stringed instruments, to indicate an exciting situation on the stage.

hurtig (hoor'-tĭkh) Ger. adj.

Quick; prompt; nimble.

Hurtigkeit (hoor'-tĭkh-kīt) Ger. n.

Quickness; promptness.

hydraulic organ

Hydraulic is derived from a Greek word meaning water: hence an old style of organ in which water was used to regulate the pressure of air.

hydraulicon (hī-draw'-lĭ-kŏn)

Same as hydraulic organ.

hydraulon (hī-draw'-lôn) Grk. n.

An organ whose motive power is furnished by a pressure of water. See hydraulic organ.

hydraulus (hī-draw'-loos) Lat. n.

An organ whose motive power is furnished by a pressure of water. See hydraulic organ.

hymeneal

1. A marriage song.
2. Pertaining to marriage.

hymenean

1. Pertaining to marriage.
2. A marriage song.

hymn

A religious song or ode intended to be sung in church. A song of praise or adoration to the Deity.

hymn of battle

A song of supplication constantly used by the ancients previous to an engagement with the enemy.

hymn, vesper

Any hymn sung in the vesper service of the Catholic Church.

hymnal

A book of hymns for use in public worship.

hymne (ēmn) Fr. n.

Hymne (hēm'-nĕ) Ger. n.

A hymn; sacred song or anthem.

hymne de louange (ēmn dŭ loo-ăñzh) Fr.

Literally, hymn of praise; doxology.

hymni Saliares (hĭm-nī săl-ĭ-ā'-rēs) Lat.

Songs of the ancient Romans, which the Salii, the twelve priests of Mars, sung on the feast days of that god, of other gods and of distinguished men. The priests carrying the Ancilia through the streets of the city, sang and danced in war-like dances.

hymnody

1. A volume of hymns.
2. The body of hymns belonging to a particular period, country, sect or author.

hymns, theurgic

The first hymns of Greece; songs of incantation, such as those ascribed to Orpheus. Songs performed in Greek mysteries upon the most solemn occasions, when the priests invoked the deities for knowledge of secrets which surpassed human reason.

hymnus (hĭm'-nŭs) Lat. n.

A hymn.

hymnus, Ambrosianus (hĭm′-nŭs ăm-brō-zhĭ-ā′-nŭs) Lat.

The Ambrosian chant. A mode of singing or chanting introduced by St. Ambrose in the Cathedral Church at Milan about 384. See also Ambrosian chant.

hypate (hĭp′-ā-tē) Grk. n.

Literally, extreme.

1. The longest string on the lyre and hence, that giving the lowest sound.

2. Also applied to the lowest tetrachord or group of four tones, in the ancient Greek scale.

hypate bareria gravis (hĭp′-ā-tē bä-rē′-rĭ-ä) Grk. (grā-vis) Lat.

A tone in ancient music produced by eight-ninths of a whole string and corresponding to our B natural on the second line of the bass.

hypate hypaton (hĭp′-ā-tē hĭp′-ā-tŏn) Grk. n.

In the ancient Greek scale the lowest note in the hypaton or lowest tetrachord, which is a group of four tones, and thus used from its meaning, extreme low.

hypate meson (hĭp′-ā-tē mē′-sŏn) Grk. In the Greek scale, the middle tetrachord, or group of four tones, was called the meson, and its lowest note hypate meson.

hypatoides (hĭp′-ā-tō′-ĭ-dēs) Grk. n.

The bass notes in the ancient Greek scale.

hypaton (hĭp′-ā-tŏn) Grk. n.

In the Greek scale, the lowest tetrachord, group of four tones.

hyper (hī′-pŭr) Grk. prep.

Above; over: a prefix which, used in connection with the name of any mode or interval, indicates that it is higher than when without it.

hyperæolian (hī-pŭr-ē-ō′-lĭ-ăn) Eng. adj. from Grk.

A name applied to one of the ancient Greek and also one of the medieval modes or scales.

As a Greek scale it began on B ♭, embraced two octaves, and was formed from five tetrachords, groups of four tones each.

In medieval church music this mode was usually called the Locrian. See also Locrian, Greek modes and music and church modes.

hypercatalectic (hī′-pŭr-kăt-ă-lĕk′-tĭk) Eng. adj. from Grk.

Applied to a line of poetry which has more than the required number of syllables.

hypercatalexis (hī′-pŭr-kăt-ă-lĕk′-sĭs) Eng. n. from Grk.

Excess of syllables beyond the required number in a line of poetry.

hyperdiapason (hī′-pŭr-dī-ă-pā′-zŏn) Grk. n.

The octave above or upper octave.

hyperdiazeuxis (hī′-pŭr-dī-ă-zŭk-sĭs) Grk. n.

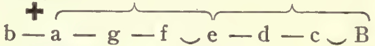
In early music the separation of two tetrachords or scale divisions of four notes each by the interval of a fifth. See also tetrachord.

hyperditonos (hī′-pŭr-dĭt′-ō-nŏs) Grk. n.

The interval of a third above; in early music the interval of a major third or two whole tones when measured downward.

Hyperdorian (hī′-pŭr-dō′-rĭ-ăn) Eng. adj. from Grk.

A name applied to two forms of the ancient Greek mode or scale. Its earlier form was sometimes called Mixolydian and runs as follows:



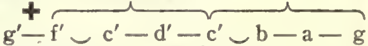
— indicates a whole step; ‿ indicates a half step; ⏞ connects the tones forming a tetrachord or group of four tones; ✚ marks the diazeuxis or tone separating tetrachords. Later Hyperdorian was applied to a Greek scale beginning on G, embracing two octaves, and formed from five tetrachords. See also Greek modes and music.

Hyperionian (hī′-pŭr-ī-ō′-nĭ-ăn) Eng. adj. from Grk.

A name applied to one of the ancient Greek modes or scales beginning on A ♭, embracing two octaves, and including five tetrachords or groups of four tones each. See also Greek modes and music.

Hyperlydian (hī′-pŭr-lĭd′-ĭ-ăn) Eng. adj. from Grk.

A name applied to two forms of the Greek mode or scale. Its earlier form was the following:



— indicates a whole step; ‿ indicates a half step; ⏞ connects the tones forming a tetrachord or group of four tones; ✚ marks the diazeuxis or tone separating tetrachords. Later Hyperlydian was the name of a Greek scale beginning on B, embracing two octaves and formed from five tetrachords. See also Greek modes and music.

Hyperphrygian (hī′-pŭr-frĭ′-gĭ-ăn) Eng. adj. from Grk.

A name applied to two forms of the Greek mode or scale. Its earliest form, also called Locrian, was the following:

+ ⏞ ⏞

a′— g′ — f′ ‿ e′ — d′ — c ‿ b — a

— indicates a whole step; ‿ indicates a half step; ⏞ connects the tones forming a tetrachord, which is a group of four tones; + marks the diazeuxis or tone separating the tetrachords. This was also called the Locrian mode.

hypo (hī′-pō) Grk. prep.

Under; below.

hypoæolian (hī-pō-ē-ō′-lĭ-ăn) Eng. adj. from Grk.

A name applied to one of the Greek scales beginning on C, embracing two octaves, and including five tetrachords, groups of four tones.

In medieval church music it was one of the plagal modes, those beginning on a fourth, two and one-half tones below the keynote, and its range was from E on the third space in the bass upward through an octave. See also Greek modes and music and church modes.

hypocritic music

Music among the ancient Greeks intended for the stage of a theatre; in modern times, all music adapted to pantomimic representation.

hypodiapason (hī′-pō-dī-ă-pā′-zŏn) Grk. n.

Octave below; in early music the interval of an octave when measured downward.

hypodiapente (hī′-pō-dī-ă-pĕn′-tē) Grk. n.

The interval of a fifth below; in early music the interval of a perfect fifth, or interval of three and a half tones, when measured downward.

hypoditonos (hī-pō-dĭt′-ō-nŏs) Grk. n.

The interval of a third below; in early music the interval of a major third or two whole tones when measured downward.

Hypodorian (hī-pō-dō′-rĭ-ăn) Eng. adj. from Grk.

1. Name applied to the Greek mode:

⏞ ⏞ +

a — g — f ‿ e — d — c ‿ B—A

— indicates a whole step; ‿ a half step; ⏞ connects the tones forming a tetrachord, or group of four tones; + marks the diazeuxis, separating the tetrachords. This mode was named Hypolydian because it was made by transfering an octave lower, the upper tetrachord of the Dorian mode,

⏞ ⏞

e′— d′— c′ ‿ b — a — g — f ‿ e

fastening it to the lower tetrachord and adding A.

2. Hypodorian was also the name of one of the Greek transposition scales beginning on A, embracing two octaves, and formed of five tetrachords.

3. In medieval church music the Hypodorian was one of the plagal modes, those which began a fourth, two and a half tones below the keynote, and its range was from A on the first space in the bass upward through an octave. See also Greek modes and music, and church modes.

Hypoionian (hī′-pō-ī-ō′-nĭ-ăn) Eng. adj. from Grk.

The name applied to one of the bracing two octaves and built from Greek scales beginning on B♭, em- five tetrachords, groups of four tones. In medieval church music it is the name of one of the plagal modes, those which began a fourth, two and a half tones below the keynote and ranged from G on the first line in the bass upward through an octave. See also Greek modes and music, and church modes.

Hypolocrian (hī′-pō-lō′-crĭ-ăn) Eng. adj. from Grk.

A name applied to a mode or scale in medieval church music. It is one of the plagal modes, those beginning on a note a fourth or two and a half tones below the keynote. This particular mode was seldom used. Its range was from F on the fourth line in the bass upward through an octave. See also church modes.

Hypolydian mode (hī′-pō-lĭd′-ăn) Eng. adj. from Grk.

1. One of the modes or scales, having the following form:

⏞ ⏞ +

f′— e′— d′— c′ ‿ b — a — g — f

— indicates a whole step; ‿ indicates a half step; ⏞ connects the tones forming a tetrachord or group of four tones; + marks the diazeuxis or tone separating the tetrachords.

2. Also the transposition scale beginning on c♯, embracing two octaves and formed from five tetrachords.

3. In medieval music, this name was given to third plagal mode, one of

those scales whose first note began a fourth, two and one-half tones below the keynote. Its range was from c, C on the second space in the bass, upward through an octave. See also Greek music and modes, and church modes.

Hypomixolydian hī'- pō - mĭx-ō-lĭd'-ĭ-ăn) Eng. adj. from Grk.

The name applied to one of the ancient Greek and also to one of the medieval modes or scales. In its Greek form it was usually called Dorian. See also Dorian.

In medieval church music the Hypomixolydian was one of the plagal modes, those beginning a fourth, two and a half tones below the keynote. Its range was from D on the third line of the bass upward through an octave. See also Greek music and modes, and church modes.

Hypophrygian (hī'-pō-frĭ'-gĭ-ăn) Eng. adj. from Grk.

The name applied to one of the Greek and also to one of the medieval modes or scales. For its first Greek form see Ionian, the name usually applied to it.

It is also the name of a Greek scale, beginning on B, embracing two octaves, and including five tetrachords or groups of four tones.

In medieval church music it was one of the plagal modes, those beginning a fourth, two and one-half tones below the keynote, and its range was from B on the second line in the bass upward through an octave. See also Greek modes and music, and church modes.

hypoproslambanomenos (hī'-pō-prŏs-lăm-bă-nŏm'-ĕn-nŏs) Grk. n.

The note below the proslambanomenos, or lowest note in the Greek scale, namely, G. See also proslambanomenos.

hyporchema (hī-pôr'-kē-mä) Grk. n.

A religious hymn sung to the accompaniment of flutes and citharas, during dances held in honor of Apollo or one of the other gods. To Thales, the poet-musician of Crete, is attributed the composition of the first airs, called hyporchema, for war dances. The early Greeks thought the music of Thales beneficial in times of sickness, and, he is said, at the request of the oracle at Delphos, to have sung at Sparta, when a plague threatened that city, and the plague abated.

hypo-synaphe (hī'-pō-sĭn'-ă-fē) Grk. n.

In early music the separation of the tetrachords, scale divisions of four notes each, by another tetrachord which is conjunct with both, that is, an intermediate tetrachord whose first note is also the last note of the tetrachord preceding it and whose last note is the first note of the tetrachord following it.

I

I (ē) **It.**

The masculine plural form of the definite article, the.

i trovatori (ē trō-vä-tō'-rē) It. n.,pl.

The troubadours. The bards and poet-musicians who flourished from the Eleventh until almost the close of the Thirteenth Century. See also troubadour.

ialeme (yä-lē'-mē) Grk. n.

A dirge or song of lamentation among the ancient Greeks.

iambus (ī-ăm'-bŭs) Eng. n. from Grk.

A metrical foot consisting of two syllables or notes, the first short or unaccented, the second long or accented. The literal meaning is "to assail with words," the form being thus named because first used by Greek satiric writers. Iambics were songs or satires which are supposed to have been the forerunners of early comedy. These were of two kinds, one for singing and one for recitation with instrumental accompaniment. Iambic rhythm is the commonest in English poetry because the easiest to prolong and thus adaptable to epic, dramatic or descriptive writing. Fully three-fourths of all English poetry is written in this form and most of that in iambic pentameter, five feet in a line. The so-called heroic couplet is written in iambic pentameter.

Iambic hexameter, six feet to a line, is called Alexandrine, because old French poems in praise of Alexander were written in it. The last line of the Spenserian stanza is in this form, but otherwise it is seldom used in modern poetry.

Iambic heptameter is frequently employed in hymns and ballads and is generally divided into two lines, one of four, the other of two feet.

Iambic octometer is usually written as two lines of four feet each. This is the long metre of hymns.

Iastian (ī-ăs′-tĭ-ăn) Eng. adj. from Grk.

Same as Ionic. A name applied to the ancient Greek and medieval modes or scales. See also Ionian mode, Greek modes and music, and church modes.

idea

A musical idea is a figure, motive, phrase or strain with or without accompanying developments in harmony; also, a fully developed subject or theme.

idée fixe (ē-dā fēx) Fr.

A fixed idea. The name applied by Berlioz to a short theme used as a principal motive of an extended composition.

idillio (ē-dēl′-lĭ-ō) It. n.

Idyl.

1. A small and elegant poem, usually on a pastoral subject.

2. The music written to an idyl.

idyl

A small form, a beautiful form.

1. A poem of elegant construction, usually dealing with a pastoral or romantic subject.

2. Music set to such a poem.

il basso (ēl bäs′-sō) It.

1. The fundamental tone; that on which the chord is built; the lowest note of a chord.

2. The bass part.

il colorito (ēl kō-lō-rē′-tō) It.

The color: the expression used in dramatic singing to denote the adaptation of the performance to the character represented.

il ditono con diapente (ēl dē-tō′-nō kōn dē-ä-pĕn′-tĕ) It.

A major seventh: that is, an interval of eleven half steps.

il passo tempo (ēl päs′-sō tĕm′-pō) It.

The general term used for a collection of light, familiar and entertaining pieces.

il piu forte possible (ēl pē′-oo fôr′-tĕ pŏs-sē′-bĭ-lĕ) It.

As loud as possible.

il piu piano possible (ēl pē′-oo pĭ-ä′-nō pŏs-sē′-bĭ-lĕ) It.

As soft as possible.

il ponticello (ēl pôn-tĕ-chĕl′-lō) It.

Literally, the little bridge; the little trestle: the Italian term for that part of the voice where the natural tone forms a juncture with the falsetto, which in well-trained voices is close and imperceptible.

il sdrucciolare (ēl sdroot-chō-lä′-rĕ) It.

To slip; to glide; slide: a sliding movement over the keys of the piano.

il tempo crescendo (ēl tĕm-pō-krĕ-shĕn′-dō) It.

Accelerating or hastening the time.

il volteggiare (ēl vōl-tĕd-jä′-rĕ) It.

Literally, fluttering, vaulting, whirling tumbling: a term meaning crossing the hands in playing the piano.

ilarita (ē-lä-rĭ-tä′) It. n.

Gaiety; cheerfulness; mirth.

im tact (ĭm täkt) Ger.

In time, in the beat. Equivalent to a tempo.

imboccatura (ĭm-bôk-kä-too′-rä) It. n.

The mouthpiece of a wind instrument.

imbroglio (ĭm-brōl′-yō) It. n.

Confusion; perplexity: want of distinct ideas; intricate rhythmical combinations. A passage having sharply contrasted rhythms in different parts and producing a confused effect.

imitando la voce (ĭm-ĭ-tän′-dō lä vō′-chĕ) It.

Imitating the voice part: a direction to the instrumental list to imitate the voice.

imitation Eng. n.

imitation (ēm-ē-tăs-yôñ′) Fr. n.

The more or less exact repetition by one part of a passage or subject previously introduced by another part. This repetition may be pitched at any interval above or below the original subject, and at any distance and may be performed by any number of voices or instruments. If the imitation exactly repeats the subject with regard to intervals the passage in which it appears is in form a canon.

imitation, augmented

Imitation in which the consequent, or part that repeats the subject, is written in notes twice the length of the antecedent or part that introduces the subject.

imitation, diminished
Imitation in which the notes of the consequent, or part repeating the subject, are only half the length of those in the antecedent, or part introducing the subject.

imitation, free
When the passage that repeats or imitates the subject does so only approximately, with variation or additions, it is called free imitations.

imitation in contrary motion
In which the answer, or repetition of the subject inverts the subject so that the rising intervals descend and the falling intervals ascend.

imitation in different divisions
When the subject of the composition is answered, that is, repeated more or less exactly in a different pitch, in another division of the bar, as when the subject begins in the accented and the answer in the unaccented part of the bar.

imitation in similar motion
When the answer of a fugue retains the same order of notes as the subject.

imitation pipes and draw-knobs
In the organ, pipes and draw-knobs which are mere dummies and have no office to perform, except to add beauty and give an imposing appearance.

imitation, retrograde
Imitation in which the answer repeats the subject backward.

imitation, reversed retrograde
Imitation in which the antecedent, or subject, read backward, becomes the consequent, that is, the passage which imitates or repeats it.

imitative music
Music composed to imitate effects produced by the forces of nature; human emotions or art; as music imitating the sounds of thunder; of the sea; or the noise of cannon; or depicting love, sorrow or gaiety; or any other emotion.

imitato (ĭm-ĭ-tä′-tō) It. adj.
Imitation, the repetition of a phrase, motive or subject proposed or introduced by one part and repeated, imitated by another part with or without modification.

imitazione (ĭm-ĭ-tä-tsĭ-ō′-nĕ) It. n.
Imitation; the repetition of a short subject by another part.

immediate cadence
A common cadence, that is, a cadence which occurs immediately after the chord built on the dominant or fifth note of the scale.

immer (ĭm′-mĕr) Ger. adv.
Always, ever, yet, still, as used in the phrase, immer langsam, slow throughout.

immutabilis (ĭ-mū-tăb′-ĭ-lĭs) Lat. adj. used as n.
The second of the seven musical inflections used in intoning gospels and epistles in the Roman Catholic service, and which in a degree correspond to punctuation. In the immutabilis the voice neither rises nor falls.

imparfait (ăṅ-păr-fĕ′) Fr. adj.
Imperfect. See also imperfect.

impazientemente (ĭm - pä - tsĭ - ĕn - tĕ-mĕn′-tĕ) It. adv.
Impatiently; hurriedly; with impatience.

imperfect
In music this term is employed in connection with time, melody, cadence and interval.

1. In ancient music the number three or the symbol of trinity was considered perfect, hence, in music all time that was divisible by three was considered perfect, as three-four, three-eight, and all time such as two-four, four-four were imperfect.

2. Plain-song writers apply the term imperfect to melodies which do not extend throughout the mode or particular octave arrangement in which they are written.

3. A cadence is imperfect when its last chord is built on the dominant, or fifth note of the scale preceded by the chord built on the tonic or first note.

4. A perfect interval accidentally lessened by a half tone is imperfect. This name is also improperly given to diminished intervals, or intervals a half tone less than minor or major interval.

imperfect breve
In ancient music, when a breve, equal to two whole notes of modern music, stood beside a semi-breve, equal to one whole note, its value was reduced from three beats to two and it was called an imperfect breve.

imperfect cadence
The cadence formed on the tonic or first note followed by the dominant or fifth note of the scale without its added seventh.

imperfect chord
A chord which does not contain all the intervals belonging to it.

imperfect close
When the closing or final chords of

the composition have any other note but the keynote of the composition for the bass it is called an imperfect close.

imperfect concords

An imperfect concord is a combination of two notes, harmonious and complete in themselves, which can be changed from major to minor, that is, lessened in extent by one-half tone and still remain harmonious and complete, or satisfying to the ear. This term usually applies to intervals of thirds and sixths and to all concords or combinations of tones except the intervals of the fourth or the fifth with the keynote.

imperfect consonances

A note with its third or its sixth is the only combination of two tones which is harmonious and complete in itself and the higher note of which, the third or sixth, can be lowered a half tone and the combination still remain harmonious.

imperfect measure

An old term for two-fold measure, that is, only two beats to a measure. The same as binary measure.

imperfect period

A close that is not satisfying to the ear, more apt to be found at the close of a movement than at the close of a piece.

imperfect time

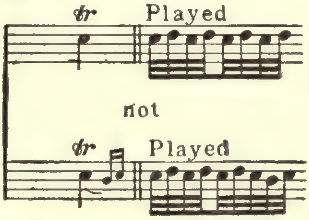
Time in which the number of beats in a measure is not divisible by three, as four-four time.

imperfect triad

A chord of three tones which has as a root the seventh note of a scale and contains a minor third, three half steps, and a diminished fifth, six half steps.

imperfect trill

A trill or shake without a turn at the close



imperfection

1. In ancient music when a note was followed or preceded by another note of half its value, its own proper value was reduced from three to two units

by the proximity of that note of lower denomination. For instance, when a long, equal to four modern whole notes, was followed or preceded by other longs its value was three breves, each equal to two modern whole notes. When it was preceded or followed by a breve its value was only two breves. In the same way the value of a breve was reduced by the proximity of a semi-breve, or modern whole note, and that of a semi-breve by contact with a minum, or modern half note. This reduction in value was called imperfection.

2. In a ligature, or connected group of notes to be sung to one syllable, in ancient music, the presence of a breve, a note equal to two whole notes as the final note of a group. This is indicated by a figura obliqua.

imperfetto (ĭm-pĕr-fĕt′-tō) It. adj.

Imperfect, in referring to intervals and chords less than perfect, or complete in themselves.

imperiosita (ĭm-pā-rĭ-ō-sĭ-tä′) It. n.

Haughtiness; dignity; stateliness; pomposity.

imperioso (ĭm-pā-rĭ-ō′-sō) It. adj.

Imperious; haughty; with grandeur or dignity.

imperturbabile (ĭm-pĕr-toor-bä′-bĭ-lĕ) It. adj.

Calm, quiet, imperturbability, tranquillity.

impeto (ĭm′-pĕ-tō) It.

Impetuosity; fury; vehemence; as used in the phrase con impeto, to be rendered with impetuosity, impetuously.

impetuosamente (ĭm-pā-too-ō-sä-mĕn′-tĕ) It. adv.

Impetuously; in an impetuous, dashing style.

impetuosita (ĭm-pā-too-ō-sĭ-tä′) It. n.

Impetuosity; vehemence. Synonym of impeto.

implied discord

An interval not in itself dissonant or discordant, but contained in a dissonant chord.

implied interval

Thorough-bass was a system of musical short-hand in which the bass was written out and the other parts were indicated by Arabic numerals written above and below the bass notes. A chord was often indicated by one number only, and the numbers of the other intervals, which did not appear, were called implied intervals.

imponente (ĭm-pō-nĕn′-tĕ) It. adj.
Imposing; impressive; in an emphatic, pompous style.

impresario (ĭm-prĕ-sä′-rĭ-ō) It. n.
A contractor; a stage manager: the conductor or manager of an opera or concert company. This term is often applied to one who trains opera singers or who arranges contracts with them.

impromptu Eng.

impromptu (ăñ-prôñ-tü′) Fr. n.
Something that is unprepared.

1. A piece of music written or played without previous preparation.

2. A composition not in any set form and having the character of an improvisation.

improperia (ĭm-prō-pē′-rĭ-ä) Lat. n., pl.
Literally, reproaches: in the Roman Catholic service, a series of antiphons or scriptural phrases, sung responsively by two groups of singers, which are part of the solemn Good Friday morning service that takes the place of the daily mass.

improprietas (ĭm-prō-prĭ′-ē-täs) Lat. n.
In mensurable music, i. e., music having a fixed time value for its notes; this term is applied to a ligature, or group of notes to be sung to one syllable, in which the first note of the group is a long, an ancient note equal to four modern whole notes. When the second note was higher than the first, the long had a descending tail on the left, seldom on the right. When the second note was lower there was no tail. Opposite of proprietas, in which the first note is a breve, a note is equal to two modern notes.

improvisare (ĭm-prō-vĭ-zä′-rĕ) It. v.
To compose a piece, upon a suddenly presented or suggested subject, extemporaneously.

improvisation
The act of singing, composing or performing music without previous preparation. Extemporaneous performance.

improvisator (ĭm-prō-fĭ-zä′-tôr) Ger. n.
An improvisator: one who is capable of reciting or singing extempore verses or playing extempore compositions.

improvise
To sing, play or compose music without preparation or premeditation.

improvisé (ăñ-prô-vē-zā′) Fr. adj.
Improvised; produced unexpectedly.

improviser (ăñ-prō-vē-zā′) Fr. v.
To compose unexpectedly or without previous notice.

Improvisier maschine (ĭm-prō-fĭ-zēr′ mä-shē′-nĕ) Ger. n.
Literally, improvising machine. See also melograph.

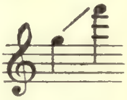
improvvisamente (ĭm-prôv-vē-zä-mĕn′-tĕ) It. adv.
Spontaneously; extemporaneously.

improvvisata (ĭm-prôv-vē-zä′-tä) It. n.
A composition, not prepared beforehand, composed extemporaneously.

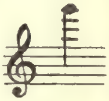
improvvisatore (ĭm-prôv-vē-zä-tō′-rĕ) It. n.
One who writes music or poetry extemporaneously.

improvviso (ĭm-prôv-vē′-zō) It. adj.
Impromptu, spontaneous, unprepared, extemporaneously.

in alt (ĭn ält) It.
All notes placed in the first octave above F on the fifth line of the treble staff.



in altissimo (ĭn äl-tĭs′-sĭ-mō) It.
All notes above g‴, on the fourth added line above the treble staff.



in distanza (ĭn dēs-tän′-tsä) It.
A direction indicating that the passage is to be so performed that the sounds seem to come from a distance.

in fretta (ĭn frāt′-tä) It. adv.
In haste; hastily.

in fugue
Applied to any composition written on a given subject and particularly to the accompaniment of an aria fugata; that is, a vocal piece having an elaborate accompaniment written in fugue style, with subject proposed by one part and answered by other parts according to certain rules.

in lontananza (ĭn lōn-tä-nän′-tsä) It.
In the distance: a direction meaning that the passage is to be so performed that the sounds seem to come from the distance.

in nomine (ĭn nō′-mĭ-nē) Lat.
Literally, in the name, meaning in the name of the Lord.

1. A motet, a musical composition which was the anthem of medieval times.

2. In nomine is also applied to one kind of fugue, the free fugue, which is so called because it is a fugue in name but not in strict accordance with rules.

in organo (ĭn ōr′-gä-nō) It.

Literally, in the organ: an old term for music in more than two parts.

in palco (ĭn päl′-kō) It.

On a stage: applied to musical performances on the stage.

in partito (ĭn pär-tē′-tō) It.

In parts; in score; having the part for each instrument written out.

inacutire (ĭn-ä-koo-tē′-rĕ) It. v.

To make shrill; to sharpen; to make sharp.

inbetont (ĭn′-bā-tônt) Ger. adj.

With mediate accent: that is, with final accent. Synonym of abbetont.

inbrunst (ĭn′-broonst) Ger. n.

Ardor; fervor; heat, warmth of passion.

inbrünstig (ĭn-brĭn′-shtĭkh) Ger. adj.

Ardent; fervent; passionate.

incalzando (ĭn-käl-tsän′-dō) It. part.

Pursuing hotly with constantly increased vehemence. Accelerating the movement, usually suddenly and rapidly with crescendo, or increase of tone. Abbr. incalz.

incantation

A form of words pronounced or sung in a monotonous tone in connection with certain ceremonies for purposes of enchantment.

incantazione (ĭn-kän-tä-tsĭ-ō′-nĕ) It. n.

Enchantment; incantation: songs of incantation used in ceremonies of enchantment.

inch of wind

A term designating that the tension of compressed air supplied by the organ bellows to any stop or group of stops raises a column of water in a U-shaped tube to the height of one inch. The average pressure is three inches.

inchoatio (ĭn-kō-ā′-shĭ-ō) Lat.

The introductory tones, or intonation of a plain song chant. These were usually lower than the recitative note and led up to it.

incomposite intervals

1. Those intervals which are simply constituted and in the calculation of which we take no notice of those sharps or flats foreign to the key in which the composition is written, but consider only the terms.

2. The same as the simple interval or interval of less than an octave in ancient Greek music.

inconsolato (ĭn-kŏn-sō-lä′-tō) It. adj.

Disconsolate; comfortless; in a mournful style.

inconsonant

Discordant; inharmonious: displeasing to the ear; requiring to be resolved or changed into a consonant or harmonious chord.

incordamento (ĭn-kôr-dä-mĕn′-tō) It.n.

The tension of the strings of a musical instrument.

incordare (ĭn-kôr-dä′-rĕ) It. v.

To string a musical instrument.

incrociamento (ĭn-krō-chä-mĕn′-tō) It. n.

Intersection; crossing: a term meaning the crossing of the hands in piano playing.

indeciso (ĭn-dĕ-chē′-zō) It. adj.

Undecided; undetermined: in an undecided manner.

ndegnatamente (ĭn-dān-yä-tä-mĕn′-tĕ) It. adv.

Indignantly; furiously; angrily; passionately.

independent

Said of a chord which is harmonious and complete in itself and does not require additional notes or to be changed in order to become harmonious and satisfying.

index

A sign placed at the end of a line or of a **w, ʌw or √** page of music to indicate the note next to be sung or played; also called a direct.

indexical notation

Occasionally keys of instruments will have cut or marked upon them the tone which each key will sound. This method of marking keys is called indexical notation.

indications scéniques (ăñ-dē-kăs-yôñ′ sā-nēk′) Fr.

Scenic indications; stage directions.

inferior

Lower: at an interval below, as in the phrase inversio in octavum inferiorem, inversion at an octave below.

inferior appoggiatura (äp-pôd-jä-too′-rä) It.

An appoggiatura or grace note situated one degree below its principal note. See also appoggiatura.

infervorato (ĭn-fĕr-vō-rä′-tō) It. adj.

Fervent; zealous; impassioned

infiammatamente (ĭn - fē - äm - mä - tä-mĕn′-tĕ) It. adv.

Ardently; with heat; impetuously.

infinite canon

A canon so constructed that the end leads to the beginning and the canon may therefore be indefinitely repeated. A composition in which one part exactly repeats the previous part and there is therefore no ending. The same as endless canon.

infinito (ĭn-fĭ-nē'-tō) It. adj.

Infinite; endless; perpetual: said of canons so constructed that the end leads to the beginning and which may be played indefinitely.

inflatilia (ĭn-flā-tĭl'-ĭ-ä) Lat. n., pl.

A general name for wind instruments.

inflection

1. Any change or modification in the pitch of the voice.

2. In chanting plain song the gradual ascent to the monotone at the beginning, the descent from it at the end and any departures from it during its course are all called inflection, the first named being intonation, the second cadence or ending and the third mediation. Any departure from monotone in chanting.

Infrabass (ĭn'-frä-bäs) Ger. n.

Composed of the Latin prefix infra, meaning beneath, and the German noun Bass, meaning bass, hence, subbass or lower bass. This name is applied to an organ stop composed of pipes having an especially low pitch.

infuriante (ĭn-foo-rĭ-än'-tĕ) It. adj.

infuriato (ĭn-foo-rĭ-ä'-tō) It. adj.

Furious, raging, enraged.

inganno (ĭn-gän'-nō) It. n.

Fraud; trick; deceit; a deception: applied to an interrupted or descriptive cadence, that is, one on which the chord built on the fifth note of the scale is followed by some other chord, but that built on the first note, and the melody therefore, seems unsatisfying and incomplete to the ear. Also applied to any unusual resolution or changing of a discord into a concord; also to any unexpected modulation or change of key. Cadenza d' inganno, deceptive cadence.

ingegno (ĭn-jān'-yō) It. n.

Natural talent; ability; skill; discretion.

ingemination

An old term meaning repetition of the words.

ingressa (ĭn-grās'-sä) It. n.

Entrance: in the Ambrosian rite the name of the introit or antiphon; music sung responsively by two choirs while the priest is approaching the altar to celebrate mass.

Inhalt (ĭn'-hält) Ger. n.

Contents; substance; meaning; idea.

inharmonic relation

The introduction of a dissonant, inharmonious sound, not heard in the preceding chord.

initial pause

A rest, when placed at the beginning of a piece.

initials, absolute

The sounds upon which the composer of a plain-song in medieval church music was compelled by the musical regulations of the time to begin his composition. It usually began on the final or keynote, the dominant or fifth tone of the scale, or the mediant or third tone of the scale, but some other tones were permitted, these being marked by the absolute initials. The number of these sounds varies in different modes, none possessing less than three nor more than six as a rule.

inneggiare (ĭn-nād-jä'-rĕ) It. v.

To compose, to sing hymns.

inner parts

Those parts of the harmony that are neither at top nor bottom, as alto or tenor.

inner pedals

A sustained note on one of the inner parts, such as tenor or contralto, similar to the sustained note in the bass called pedal-point or pedal-note, upon which various related and unrelated chords are built up.

innig (ĭn'-nĭkh) Ger. adj.

Genuine, hearty, fervent, tender, sincere. Equivalent to affettuoso and intimo (It.).

inniglich (ĭn'-nĭkh-lĭkh) Ger. adv.

Fervently, tenderly, genuinely, sincerely.

inno (ĭn'-nō) It. n.

Hymn; canticle; sacred song; an ode.

innocenza (ĭn-nō-chĕn'-tsä) It. n.

Innocence; simplicity; naturalness; artlessness; as con innocenza, in a childlike, artless manner.

inquieto (ĭn-kwĭ-ā'-tō) It. adj.

Uneasy; harassed; restless; agitated.

inscription

A motto, sign or combination of both placed at the beginning of a canon to indicate how it is to be solved. It was the delight of the founders of the Flemish school, of canon writers who flourished during the latter half of the Fifteenth Century, to make their canons as abstruse as possible, and to place at their heads devices such as a cross or circle or other form as a sort of clue to their hidden meaning. These often served merely to complicate the matter.

insegnamento (ĭn-sān-yä-mĕn′-tō) It. n.
Instruction; teaching.

insegnatore (ĭn-sān-yä-tō′-rĕ) It. n.
A teacher; instructor.

insensibilmente (ĭn-sĕn-sĭ-bĭl-mĕn′-tĕ) It. adv.
Insensibly; by small degrees; little by little; phlegmatically.

insistendo (ĭn-sĭs-tĕn′-dō) It. adj.
Insistent; urgent; with great stress.

insistenza (ĭn-sĭs-tĕn′-tsä) It. n.
Persistence, as used in the phrase con insistenza, with strong emphasis.

inständig (ĭn-shtĕn-dĭkh) Ger. adj. and adv.
Eager; earnest; urgent.

instante (ĭn-stän′-tĕ) It. adj.
Urgent; pressing.

instantemente (ĭn-stän-tĕ-mĕn′-tĕ) It. adv.
Earnestly, urgently.

instrument à cordes (ăñ′-strü-mäñ′ ă kôrd) Fr.
A stringed instrument.

instrument à l'archet (ăñ′-strü-mäñ′ ă lăr-shā′) Fr.
An instrument played with the bow, as violoncello or violin.

instrument à percussion (ăñ-strü-mäñ′ ă păr-küs-yôñ′) Fr.
Percussion instrument: such as kettledrum, great drum, side drum, triangle, cymbals, gongs and tambourine.

instrument à vent (ăñ-strü-mäñ′ ă väñ′) Fr.
Wind instruments, such as basset horn, clarinet, bassoon, trombone, flute and piccolo.

instrument da quilla (ĭn-stroo-mĕn′-tō dä kwēl′-lä) It.
Literally, an instrument with quills: a spinet.

instrument, keyed
All instruments whose tones are produced by the pressure of the fingers upon the keys.

instrumentare (ĭn-stroo-mĕn-tä′-rĕ) It. v.
To compose instrumental music.

instrumentazione (ĭn-stroo-mĕn-tä-tsĭ-ō′-nĕ) It. n.
Instrumentation, execution.

1. The art of composing, arranging or adapting music for instruments or voices.
2. The ability to perform music either vocal or instrumental.

Instrumentierung (ĭn-stroo-mĕn-tē′-roongk) Ger. n.

1. The art of distributing the harmony among the different parts of an orchestra.
2. The art of combining orchestral instruments so as to produce certain effects.

instrumento da campanella (ĭn-stroo-mĕn′-tō dä käm-pä-nĕl′-lä) It.
Bells: a small case containing one or more octaves of small bells, tuned according to the intervals of the standard major or minor diatonic scale, and played with a keyboard like the piano.

instruments, brass
All metal wind instruments: such as cornet-a-pistons, horn, trumpet, saxhorn, trombone, bombardon and ophicleide. Brass instruments are used mostly in military music.

instruments, mechanical
Instruments producing tunes by means of a mechanical contrivance such as a crank, clockwork, weights or springs.

instruments, reed
Instruments on which the sound is produced by the action of air upon reeds of metal or wood.

instruments, stringed
Any instrument on which the sounds are produced by striking or plucking the strings or by the friction of the bow, including the piano and other older keyboard instruments, the harp, guitar and instruments of that kind, and instruments of the violin family. See also stringed instruments.

instruments, tubular
Instruments consisting of one or more tubes of wood or metal.

instruments, wind
Instruments on which the sounds are produced by the action of the breath or by a pair of bellows.

instrumentation Eng. n.

instrumentation (ăñ-strü-mäñ-täs-yôñ′) Fr. n.
Composition of the instrumental parts.

intavolare (ĭn-tä-vō-lä′-rĕ) It. v.
To set to music; to write notes: to copy music.

intavolatura (ĭn-tä-vō-lä-too′-rä) It. n.

1. The tablature; signs and characters used in a music-book.
2. Tablature; or a system of musical notation.
3. Figured bass, or bass to which

the other parts are indicated by Arabic numerals written above and below the bass notes.

4. Notation, the art of representing musical sounds by written characters.

integer valor notarum (ĭn′-tē-jŭr vā′-lŏr nō-tā′-rŭm) Lat.

Untouched: integral value of the notes. Their absolute duration at an average tempo, a question of high importance before the invention of tempo marks and the metronome. According to Michael Prætorius, about 1620, about eighty tempora, that is, breves which were then the units of measure, should fill seven and a half minutes.

intendant (ăñ-tăñ-dăñ′) Fr. n.

A director; a conductor. The manager or conductor of operas and concerts. Equivalent to impresario.

intendente (ĭn-tĕn-dĕn′-tĕ) It. n.

1. Intelligence; skill: cleverness.

2. A chief; a director: a conductor. Same as impresario.

intenzionate (ĭn-tĕn-tsĭ-ō-nä′-tō) It. adj. and adv.

1. (adj.) Intended, promised.

2. (adv.) With stress, emphasis.

interligne (ăñ-tĕr-lēn′) Fr. n.

Space: the space between two lines of the staff.

interlude

1. A short musical composition, impromptu or prepared, played between the acts of a play. In this sense, equivalent to intermezzo.

2. Intermediate strains or passages played between the verses of a canticle or hymn.

3. An instrumental piece played between parts of the church service.

interludium (ĭn-tĕr-lū′-dĭ-ŭm) Lat. n.

Interlude.

1. A piece of music detached, introduced between the acts of an opera, or a play.

2. A short movement in the symphony taking the place of the scherzo.

3. A movement placed between two others.

4. Music performed between the verses of a hymn, also music performed between certain parts of a church service.

intermède (ăñ-tăr-măd′) Fr. n.

Same as intermezzo.

intermediate

A term applied to those sharps and flats which do not belong in the original key of a composition. The same as accidental.

intermediate symphonies

Short, instrumental passages introduced in long, vocal compositions to relieve the strain on the voice, and to heighten the effect.

intermedietto (ĭn-tĕr-mȧ-dĭ-ĕt′-tō) It. n.

A short interlude:

1. A short piece to be performed between the acts of a play.

2. A short musical passage between verses of a hymn or canticle or between portions of the church service.

intermedio (ĭn-tĕr-mā′-dĭ-ō) It. n.

intermezzo (ĭn-tĕr-mĕd′-zō) It. n.

An interlude; a short movement connecting the larger movements of a symphony or sonata, or introduced between the acts of an opera. Short musical compositions originally very simple and quite independent of each other, but later they were more elaborate and even were treated as separate parts of the whole musical drama but of less serious nature than the main work. In dance suites the intermezzo usually occurred between the sarabande and the gigue.

international pitch

This is identical with French pitch of A on the second space of the treble clef, whereby it has four hundred and thirty-five double vibrations per second. This has been adopted by most countries.

interrogativus (ĭn-tĕr-rŏg-ä-tī′-vŭs) Lat. adj.

Interrogative: one of the musical inflections which, in a measure, corresponds to punctuation marks in ordinary writing, and which is used in reciting the collects. The interrogativus is used for questions and consists in lowering the tone a second, that is, to the next tone below it, then raising it again to the note on which the greater part of the psalm is chanted, that is, the dominant or fifth note of the scale.

interrotto (ĭn-tĕr-rôt′-tō) It. adj.

Interrupted, imperfect: said of a cadence, accent or rhythm.

interrupted cadence

A cadence broken into; a cadence which seems to be leading to the conclusion of the harmony and is interrupted by some chord or chords that seem to the ear to defer the conclusion. After the harmony of chords built on the dominant or fifth note of the scale, the ending which fully satisfies the ear is a chord built on the tonic or first note. Where some other chord comes when this chord is expected, or when some other chord comes in before it, leading the ear to expect something further before the end, this is called an interrupted cadence.

interruzione (ĭn-tĕr-root-sĭ-ō′-nĕ) It. n.

Interruption; suspension: as used in the phrase, senza interruzione, play on without interruption.

interval

The difference in pitch between two tones. It is usually reckoned from the lower upward. Equivalent to intervale (Fr.); intervall (Ger.); intervallo (It.); intervallum (Lat.).

interval, augmented

An interval, a half tone greater than a major or perfect interval.

interval, consecutive

An interval passing in the same direction in two parallel parts, as when two parallel parts or voices of a score proceed in succession by similar motion.

interval, diminished

An interval, a half tone less than a minor interval or a perfect interval.

interval, enharmonic

An interval of less than a half tone. An interval which, according to the fixed distribution of notes in the modern musical system, is only nominal, as G sharp to A flat. On instruments like the piano whose tones are rigidly tuned to a given pitch, G sharp and A flat are the same note and played on the same key, because G sharp is a half tone higher than G, and A flat is a half tone lower than A, and G and A are consecutive tones. Actually, there is a slight difference between the two intervals as may be seen by comparing the interval of A flat to F, a major sixth, or interval of nine half steps with the interval of G sharp to F natural, a diminished seventh, also an interval of nine half steps. The relative vibrations of A flat to F are as one hundred and twenty-five to seventy-five, while the relative vibrations of G sharp to F natural are as one hundred and twenty-eight to seventy-five. This difference is too small to be taken account of in practical music and is only taken account of in the theoretical consideration of the subject.

interval, extreme

An interval a half tone greater than a major interval. Also an interval smaller than a minor. The same as augmented interval.

interval, prepared

See prepared interval.

interval, redundant

See redundant intervals.

intervalli vietati (ĭn-tĕr-väl′-lē vē-ā-tä′-tē) It.

Forbidden intervals: intervals contrary to the rules of harmony.

intervals, parallel

Intervals passing in two parallel parts, either ascending or descending.

intervening

Coming between; intermediate; as the intervening subject of a fugue, an idea similar to the principal or counter subject of a fugue, introduced for embellishment.

intimissimo (ĭn-tĭ-mĭs′-sĭ-mō) It. adj. and adv.

1. (adj.) Most heart-felt.

2. (adv.) With fervent expression.

intimo (ĭn′-tĭ-mō) It. adj.

Inward, heart-felt, as used in the phrase, con intimo sentimento, with deep genuine feeling.

intonare (ĭn-tō-nä′-rĕ) It. v.

To pitch the voice; to begin to sing; to fix the keynote; to tune; to resound; to set to music; to compose.

intonation

1. The art and act of producing sounds from and instrument, but more specifically, with the voice, as regards quality and pitch, as pure intonation, true intonation.

2. The capacity of the voice or instrument for yielding sound.

3. In Gregorian chant the chanting tone.

4. The opening phrase of the antiphon or scriptural phrases sung responsively, and other parts of Roman Church services, when these are sung by the officiating priest or leading chorister.

intonation, false

A variation in pitch from what is considered the true tone.

intonation, fixed

A term describing such instruments as the piano, the pitch of whose tones can not be altered at the will of the player as can the tones of the violin or guitar.

intonation, just

See just intonation.

intonato (ĭn-tō-nä′-tō) It. part. and adj.

Tuned; set to music; begun.

intonatura (ĭn-tō-nä-too′-rä) It. n.

intonazione (ĭn-tō-nä-tsĭ-ō′-nĕ) It. n.
Intonation; imitation.

intonieren (ĭn-tō-nē′-rĕn) Ger. v.
To intone; to put into tune; to sound; also to voice, or regulate the pitch of organ-stops.

Intrade (ĭn-trä′-dĕ) Ger. n.
Prelude; a short introductory movement.

intreccio (ĭn-trĕt′-chō) It. n.
Intrigue: a short dramatic work.

intrepidezza (ĭn-trā-pĭ-dĕt′-tsä) It. n.
Boldness; fearlessness; as used in the phrase con intrepidezza, with intrepidity.

intrepido (ĭn-trā′-pē-dō) It. adj. and adv.
1. (adj.) Intrepid; fearless.
2. (adv.) Boldly, daringly, with courage.

introducimento (ĭn-trō-doo-chĭ-mĕn′-tō) It. n.
Introduction.

introduction
The preparation for a movement or composition. The first phrases which serve to prepare the mind of the listener for what is to follow. An introduction may be only a strain, or of any length and importance up to an elaborately developed movement. Abbr. Intro.

introduzione (ĭn-trō-doo-tsĭ-ō′-nĕ) It. n.
Introduction.

introduzione marziale (ĭn-trō-doo-tsĭ-ō′-nĕ mär-tsĭ-ä′-lĕ) It.
Martial introduction: an introduction martial in character.

introit (ăñ-trwä′) Fr. n.

introito (ĭn-trō-ē′-tō) It. n.

introitus (ĭn-trō′-ĭ-tŭs) Lat. n.
1. An anthem sung by the choir at the beginning of the high mass while the priest stands at the foot of the altar steps and says the Judica me, and the Confiteor. It consists of antiphon or responsive singing and a psalm, of which only one verse is sung followed by Gloria Patri, and at the conclusion the antiphon is repeated in full. The proper introit is assigned to each day, and many Sundays are named from the first word of the introit as Laetare, the fourth Sunday in Lent; Cantate, the fourth Sunday after Easter. The music is the plain chant.
2. In the earlier editions of the Book of Common Prayer of the Episcopal Church, the introit was sung at the beginning of the Communion service.

intuonare (ĭn-too-ō-nä′-rĕ) It. v.
To intone; to chant; to recite musically; to recite to certain rhythmical musical phrases repeated again and again.

inventio (ĭn-vĕn′-shĭ-ō) Lat. n.
A name for the tricinium, a composition having three parts.

invention Eng. n.

invention (ăñ-väñs-yôñ′) Fr. n.
1. The ability to find new musical material or new methods of combining materials.
2. An old name for species of prelude or short fantasia. A short informal contrapuntal study having one theme. A term similar in meaning to impromptu, a composition not in any set form having the character of an extempore piece.
3. A name given by Bach to fifteen small piano pieces of two parts each.

Inventionshorn (ĭn-vĕn′-tsĭ-ōns-hŏrn) Ger. n.
An improved horn devised by Hampe in Dresden about 1750, furnished with a tuning slide, which could be replaced by others of different lengths, thus serving as the crooks.

invenzione (ĭn-vĕn-tsĭ-ō′-nĕ) It. n.
See invention.

inversio (ĭn-vŭr′-shō) Lat.
Inversion: the placing of those parts that were originally high, below, and the low parts above. See also inversion.

inversio cancrizans (ĭn-vŭr′-shō kăn-krĭ-zăns′) Lat.
Retrograde or crab-like inversion or imitation: inversion by commencing on the last note of the subject and writing it backward to the first note.

inversio in octavam acutam (ĭn-vŭr′-shō ĭn ŏk-tā′-văm ä-kū′-tăm) Lat.
Inversion in the octave above: the transposition of the lower part an octave above.

inversio in octavam gravem (ĭn-vŭr′-shō ĭn ŏk-tā′-văm grā′-vĕm) Lat.
Inversion in the octave below: the transposition of the upper part an octave below, to form the bass while the other part remains stationary.

inversion
1. The transposition of the elements of (a) intervals, (b) chords, (c) parts, (d) themes. (a) An interval is inverted when its lower note is placed an octave higher than its nat-

ural position, or when its higher notes are placed an octave lower than its natural position. (b) A chord is inverted when the note having the lowest pitch is not the fundamental note, but a third, fifth or seventh from the bass note. (c) In double counterpoint two parts are inverted when they are transposed, so that the higher is set below the lower or vice versa. (d) The term inverted may be applied to the repetition of a theme in contrary motion, that is, when an ascending interval is answered by a descending interval or one that is descending as though it were ascending, each interval being inverted.

2. An organ point is termed inverted when it leaves its position as lowest in pitch and is found in some higher part of a chord. Abbr. inv.

inversion, first

Said of a four-toned chord when the note at the interval of a third above the bass note of the original chord forms the bass of a new chord, to which are added notes at intervals of a third, a fifth and a sixth, respectively.

inversion, retrograde

Inversion commencing on the last note of the subject and writing backward to the first.

inversion, simple

Inversion in which the notes which ascended in the subject are made to descend in the answer, while those which descended are made to ascend.

inversion, strict

Inversion in which the notes that in the subject, ascended, are made to descend in the answer, and vice versa, but requiring that whole tones be answered by whole tones and half tones by half tones.

inversion, third

Name given to a chord of the seventh or four toned chord, when the note at an interval of a seventh from the original bass note becomes the bass note, and the chord consists of that note plus notes at intervals of a second, a fourth and a sixth.

inverted

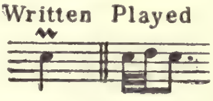
Said of intervals when their lowest notes are raised an octave higher and thus placed above the highest notes or vice versa, of counterpoint when the upper part is placed beneath the lower, or vice versa, or when a phrase or passage is repeated with reversed intervals. A subject is inverted when the notes that originally ascended are made to descend and those that descended to ascend.

inverted chord

A chord in which one of the inner notes, that is, a note of tenor or alto part is made to serve as the bass. A chord when inverted has any note but its root as the bass note, the original root note appearing as one of the inner notes.

inverted mordent

An ornament of the same character as the mordent except that the rapid alteration is with the note on the next degree above the principal. Its sign is the sign of the mordent without the cross stroke. Also called the passing shake. See also mordent.

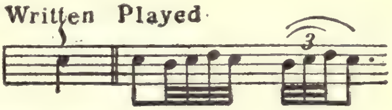


inverted turn

A turn beginning on the note below the principal note; an ornament indicated by

∫, ∽, S or ∞

signifying that the note over which the sign is written should be played between the notes immediately below and above it, thus:



Ionian mode (ī-ō′-nĭ-ăn) Eng. adj. from Grk.

The name applied to one of the Greek and also one of the medieval modes or scales. As used by the Greeks it was also called the Hypophrygian and had the following form:

g′—f′‿e′—d′—c′‿b—a—g ✚

— indicates a whole step; ‿ indicates a half step; ⌒ connects the tones forming a tetrachord or group of four tones; ✚ marks the diazeuxis or tone separating the tetrachords.

Ionian was also applied to one of the Greek scales beginning on E ♭, embracing two octaves, and formed from five tetrachords.

In medieval church music the Ionian was one of the authentic modes, or those which began on the final or keynote. Its range was from C on the second space in the bass upward through an octave to middle C. Also called Ionic. See also Greek modes and music and church modes.

ira (ē'-rä) It. n.
ira (ī-rä) Lat. n.
Anger; wrath; ire; as used in the phrase con ira, angrily.

iratamente (ē-rä-tä-mĕn'-tĕ) It. adv.
Angrily; passionately.

irato (ē-rä'-tō) It. adj and adv.
1. (adj.) Angry; indignant.
2. (adv.) Angrily; with passion.

Irenica (ĭ-rĕn'-ĭ-cä) Grk. n., pl.
Litany; a form of responsive prayer in the Oriental or Greek church corresponding to the litany of the Western churches, Roman Catholic and Anglican. It is the deacon's litany recited at the beginning of the liturgy in the Greek church; the deacon sings the petition and the choir or congregation responds, as, Deacon: "In peace let us pray of the Lord." Choir or people: "Kyrie eleison: Lord, have mercy."

Irish harp
An ancient instrument of the lyre family but having a greater number of strings than the ordinary lyre. It was used only to play simple melodies, or a part, as an accompaniment to another instrument.

Irish scale
A scale that has a whole tone between the seventh and eighth.

ironicamente (ē-rō-nĭ-kä-mĕn'-tĕ) It. adv.
Ironically.

irregolare (ĕr-rā-gō-lä'-rĕ) It. adj.
Irregular.

irregular
Modes or a particular kind of scale are so called when they run many degrees above and below their octaves.

irregular cadence
An imperfect cadence: a cadence which ends on a chord composed of the major fifth of the scale plus its third and fifth. A cadence which does not fully satisfy the ear.

irregular period
See period, irregular.

irregular phrase
Extended phrase. See phrase extended.

irresoluto (ĕr-rā-sō-loo'-tō) It. adj.
Irresolute, undetermined, wavering, in an undecided manner.

isdegno (ēs-dān'-yō) It. n.
Indignation, as used in the phrase, con isdegno, with indignation.

ison (ĭ-sŏn) Eng. n. from Grk.
In the music of the early Greek Church the name of the keynote or tonic, the first note of the scale in which the chant was written. It was movable.

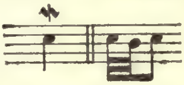
isotonic (ī-sō-tŏn'-ĭk) Eng. adj. from Grk.
A system of music in which there are twelve equal half tones to the scale and in which each concord is tempered alike.

istesso tempo (ēs-tĕs'-sō tĕm'-pō) It.
The same time; in the same time; the same movement.

istrepito (ēs-trā-pē'-tō) It. n.
Noise; bluster; used in the phrase con istrepito, with noise and bluster.

istrionica (ēs-trĭ-ō'-nĭ-kä) It. adj.
Histrionic; pertaining to the stage or the theatrical art.

Italian mordent
A short shake or trill; an ornament consisting of the alternate sounding of a note with the note above it, thus:



Italian sixth
The chord consisting of a bass note, plus its major third, plus its sixth sharped, that is, augmented or raised a half tone.

Italian strings
Catgut strings for violins and similar instruments which are so prepared that they are more transparent than other strings and less liable to get out of pitch when in use than are ordinary strings. Most real Italian strings are made in Rome.

Ite missa est (ĭ'-tĕ mĭs'-sä ĕst) Lat.
The concluding words of Roman Catholic mass whence the word mass is derived; they are sung by the priest to Gregorian music.

Ito missa est ecclesia signifies depart, or the congregation is dismissed.

ithymboso (ĭ-thĭm-bŏs) Grk. n.
A Greek dance in honor of Bacchus, the god of wine.

iubiloso (yoo-bĭ-lō'-sō) It. adj.
Joyous; rapturous; exulting; jubilant. More frequently spelled giubiloso.

J

jacara (hä′-kä-rä) Spa. **n.**

1. A sort of romance; a kind of rustic tune for singing or dancing, also the dance itself.

2. A company of young men who stroll about at night singing these airs, are called by the same name. Synonym of xacara.

jacarear (hä′-kä-rĕ-är) Spa. v.

To sing xacaras. Synonym of xacarear.

jacarero (hä′-kä-rĕ-rō) Spa. n.

A ballad singer. Synonym of xacerero.

jack

1. In the harpsichord the upright slip of wood at the rear end of the key lever to which was attached the piece of crow quill or leather that plucked the corresponding string in producing tones.

2. In the piano the little lever that strikes the butt of the hammer, sending it against the string. More generally called the hopper.

Jaegerchor (yā-khĕr-kôr) Ger. n.

Hunter's chorus; hunting chorus.

Jagdhorn (yäkht-hôrn) Ger. **n.**

Hunting horn; bugle horn. Originally called Waldhorn. Equivalent to cor, or trompe, de chasse (Fr.), and corno di caccia (It.).

Jagdlied (yäkht′-lēt) Ger. **n.**

Hunting song.

Jagdruf (yäkht′-roof) Ger. **n.**

Sound of the hunting horn.

Jagdsinfonie (yäkht-sĭn-fō-nē) Ger. **n.**

Hunting symphony; a symphony written about the hunt.

Jagdstück (yäkht′-shtück) Ger. n.

A hunting piece.

Jagdzink (yäkht′-stĭnk) Ger. n.

The hunting horn.

Jägerchor or Jaegerchor (yā-khĕr-kôr) Ger. n.

Hunter's chorus; hunting chorus.

Jägerhorn (yā′-khĕr-hôrn) Ger. n.

Huntsman's horn. Same as Jagdhorn.

jailtage

The only musical instrument of the Tartars. Its six wire strings are stretched across the open side of a box of firwood about four feet in length and three inches in width, and is played by plucking with both hands, particularly the left. The instrument is tuned by placing a bridge under each string and shifting its position until the required tone is obtained.

jaleme (yä-lē′-mē) Grk. n.

A dirge or song of lamentation among the ancient Greeks.

jaleo (hä-lā′-ō) Spa. n.

A Spanish national dance performed by one person. The music is in three-eight time, and moderately slow.

Jalousieschweller (yäl-oo-zē′-shvĕl-lĕr) Ger n.

This word is composed of Jalousien, meaning Venetian blinds, and schweller, to swell, and is applied to the swell of an organ, a box enclosing a number of the pipes and fitted with a sliding front fashioned like a Venetian blind. When the front is closed the sound produced by the pipes is faint, but it can be greatly increased by allowing the front to slide up. See also organ.

jammerend (yä′-mĕr-ĕnt) Ger. **part.**

Lamenting; mourning; wailing.

jammerlich (yä′-mĕr-līkh) Ger. adj.

Lamentable; miserable; deplorable; piteous.

Janitscharenmusik (yā - nĭt - shä′ - rĕn-moo-zēk) Ger. **n.**

Janizary music, noisy band music. Also called Turkish music.

Janizary music

The music of the Janizaries, a body of Turkish infantry soldiers, was abolished in 1826. This music consisted of noisy pieces for the cymbals, drums, triangles and shrill wind instruments. The Janizaries' band is said to have been made up of two large oboes and three small ones, a piccolo, flute, three kettledrums, four long drums, two triangles and three pairs of cymbals.

janko keyboard (yän-kō) Hun.

A keyboard invented in 1882 by Paul von Janko, a Hungarian pianist. It consists of six rows of keys arranged, one above the other, in a semi-circular fan. The space occupied by an octave is reduced in this keyboard to that of a sixth on the ordinary keyboard, thus shortening the stretch for small hands, and bringing at least a tenth, and often a fourteenth within reach of large hands. The six manuals are divided into three pairs, the upper four rows repeating the lower two, and the corresponding keys of the alternate rows are fastened to the same lever, three keys being depressed simultaneously when one is struck. This arrangement makes it possible to strike a note in three different places on the keyboard, thus saving the player much traveling over the keyboard, but it adds weight in playing, the rows being connected, which is the principal defect of the invention. The fingering is the same in all scales. The arrangement of the keys of an octave between the two rows of each set of manuals, facilitates the execution of chromatic scales. The keys are placed as follows:

Upper row, **C♯ D♯ F G A B**
Lower row, **C D E F♯ G♯ A♯ C**

thus necessitating only the raising and lowering of the hand in playing the chromatic scale. The invention is sometimes called the chromatic keyboard. It has not as yet been largely adopted.

jarabe (hä-rä'-bĕ) Spa. n.
A Spanish dance.

jargon
The union of a number of sounds produced by vibrations of different characters, resulting in discord and confusion: a rattling vibration, a discord or dissonance.

jauchzend (yowk'-tsĕnt) Ger. part. and adj.
Shouting; with joy; rejoicing.

je (yā) Ger. adv.
Ever, always; at any time; at a time; each, when used with numerals, as je drei Pauken—three drums each.

jeu (zhŭ) Fr. n.
1. Play, style of playing.
2. A set of anything, such as bells; or organ pipes, also an organ stop. Jeu ordinaire, the usual method of playing an instrument, counteracts the effect of such directions as, sur le chevalet, play near the bridge.

jeu à bouche (zhŭ ă boosh') Fr.
Literally, played by the mouth: a flue stop. An organ stop composed of pipes in which the sound is produced by a current of air sent through a slit or flue near the lower end, and striking against a sharp edge. The current is cut and part enters the pipe causing the column of air to vibrate. The rest passes out and is lost.

jeu bouchée (zhĭ boo-shā')
A set of stopped pipes; a register consisting of stopped pipes.

jue celeste (zhŭ sā-lĕst') Fr.
Celestial stop: an organ stop producing a soft tone likened to the voices of angels. See also voix celesto.

jue d' anche (zhŭ d'äñsh) Fr.
A reed stop of an organ. Any organ stop composed of pipes fitted with reeds for producing the sound.

jeu d' anges (zhŭ däñzh) Fr.
Angel stop. See also vox angelica.

jeu de flutes (zhŭ dŭ flüt) Fr.
Flute stop: an organ stop composed of pipes in which the sound is produced by a current of air sent through a slit or flue in the lower end and striking against a sharp edge. The current is cut and part enters the pipe, setting the column of air in vibration. The rest passes out and is lost.

jeu de mutation (zhŭ dŭ mü-tăs-yôñ) Fr.
A mutation-stop: an organ stop composed of pipes pitched to give tones either the interval of a fifth, the interval of a third, or some of their higher octaves above the ordinary pitch of the corresponding keys of the keyboard.

jeu de timbres (shŭ dŭ tăñbr) Fr.
A set of bells; chimes in an organ, or a stop imitating bells.

jeu de violes (zhŭ dŭ vē-ôl') Fr.
A chest of viols.

jeu de voix humaine (zhŭ dŭ vwä ü-mĕn) Fr.
Literally, stop of human voice: an organ stop producing a tone greatly resembling the human voice. See also vox humana.

jeu d'echos (zhŭ dā'-kō) Fr.
Echo stop: an organ stop producing a soft, distant effect somewhat resembling an echo.

jeu, demi (dŭ-mē zhŭ) Fr.
Half-power.

jeu d'orgue (zhŭ dôrg) Fr.
1. An organ stop.
2. A row of organ pipes all giving tones of similar quality.

jeu, grand (gräñzhŭ) Fr.
Full organ.

jeu, plein (zhŭ, plăñ) Fr.
Full organ.

jeux (zhŭ) Fr. n. pl.
Stops in an organ or harmonium, as, jeux de fonds, foundation stops.

jeux doux (zhŭ doo) Fr.
Sweet, soft stops on the organ or harmonium.

jeux forts (zhŭ fôr) Fr.
Loud stops.

jews'-harp
An unimportant instrument consisting of a small iron frame shaped like a horseshoe, within which is a metallic tongue. The frame is held between the teeth and its tongue is caused to vibrate by striking it with the finger while the performer hums a tune. There are three theories as to the derivation of the name; one is that it contains a reference to the use of the harp by the Jews, one that it was first made and sold in England by Jews, and another that the name was originally jaw's harp because of the position in which the instrument is held.

jews'-trump
An early name for the jews'-harp.

jig
1. A kind of light, gay dance to a very rapid tune.
2. The music for such a dance is light and quick, in six-eight or twelve-eight time. The name is supposed to be derived from the German geige or fiddle. See also gique.

jingles
Disks of tin or other metal, placed on wires in holes in the hoop of a tambourine to increase the noise.

jobel (yō'-bĕl) Heb. n.
The Bible name for the trumpets or horns.

joculator (jŏk'-ū-lā-tŏr)
A jonglour; an old name for the wandering minstrels, attendants of the troubadours.

jodel (yō'-dĕl)
The style of singing peculiar to the Swiss, Tyrolese and Bavarians. Spelled also yodel and yodle.

jodeln (yō'-dĕln) Ger. v.
To jodel; to sing in a style peculiar to the Swiss, Tyrolean and Bavarian peasants. The singing is characterized by abrupt changes from the chest to the falsetto register, an accomplishment difficult to acquire for those who have not been accustomed to it from childhood and requiring a powerful voice of wide compass. A song or refrain sung in this way is called a jodler. Same as yodel.

jodle (yō-d'l)
Same as jodel.

Jodler (yōd'-lĕr) Ger. n.
A jodel; a song or refrain sung, not to words, but to vowels or syllables, peculiar to the peasants of Switzerland, Tyrol, and Bavaria, characterized by sudden alterations from chest to falsetto tones. Such strains are used as extemporaneous embellishments of simple peasant melodies. In some Tyrolean airs there occur passages with words similar in form to jodels. Spelled also yodler.

jongleurs (zhôn-glŭr) Fr. n. pl.

jonglours (zhôn-gloor) Fr. n. pl.
Literally, yoke-fellows: the name applied to the hired attendants of those troubadours who were unable to sing or accompany their poems on the viol, lute or harp. They were introduced into England at the Norman conquest, 1066, where they degenerated and were classed by statute as vagabonds in 1597. But they existed in France from the Eighth Century until the time of the French Revolution, 1789.

After the passing of the troubadours, the jongleurs or minstrels fell into disfavor among the rich and noble and were forced to wander about among the peasants. Encouraged by their success among the people, they formed a guild and settled in Paris in 1330, dominating musical affairs throughout the country until Louis XIV. created his band of four and twenty fiddlers with Lully at the head. From that time the society grew so corrupt that pretense to musical attainments was not required of its members. The jongleurs degenerated to jugglers or mountebanks and were finally suppressed. Equivalents to joculators, (Lat.). See also troubadours.

jota (hō-tä) Spa. n.
A Spanish dance of rapid movement, the music for which is written in three-eight time.

jouer de (zhoo-ā-dŭ) Fr. v.
To play or perform; as, on an instrument.

joueur (zhoo-ŭr) Fr. n.
Player.

joueur de flute (zhoo-ŭr dŭ flüt) Fr.
Flute-player.

joueur de la harpe (zhoo-ŭr dŭ lä ărp) Fr.
Harpist.

joueur de la lyre (zhoo-ŭr dŭ lä lēr) Fr.
A performer on the lyre.

joueur de la vielle (zhoo-ŭr dŭ lä vē-ĕl) Fr.
A player of the hurdy-gurdy.

joueur de musette (zhoo-ŭr dŭ mŭ-zĕt) Fr.
A bag-piper.

joueur d'instrumens (zhoo-ŭr d'ăñ-strü-mäñ) Fr.
Instrumentalist.

joueur du chalumeau (zhoo-ŭr dü shă-lü-mō) Fr.
A piper.

joueur du luth (zhoo-ŭr dü lüt) Fr.
A lutinist.

jour (zhoor) Fr. n.
Literally, day: hence, open; applied to strings, as corde à jour, an open string.

joyeusement (zwä-yŭz-mäñ) Fr. adv.
Joyously; gladly; merrily.

juba (joo'-bä) African n.
A part of the break-down dance common among the southern negroes before the Civil War.

Jubal (yoo'-bäl) Ger. n.
A name of an organ stop, but having no special significance. The pipes are of the flute species, and produce a bright, joyous tone. Doubtless identical with Jubelflöte.

jube (jū'-bē) Grk. n.
jube (joo'-bē) Lat. n.
A harvest hymn to Ceres or Demeter, goddess of agriculture, and Bacchus or Dionysus, god of the vineyard. This musical harvest, celebrated by the Romans and Greeks, was borrowed from the Egyptians, who worshiped their corresponding deities, Osiris and Isis. These festivities in honor of Dionysus are of great interest, since out of the rustic buffooneries and dances which accompanied them the drama arose. Out of the hymns sung at the altar in honor of Dionysus came the cyclic chorus with its further developments. Equivalent to jule.

Jubelflöte (yoo'-bĕl-flā-tĕ) Ger. n.
Literally, jubilant-flute: an organ stop of the flute species producing an exultant or jubilant quality of tone.

Jubelgesang (yoo'-bĕl-gĕ-zäng') Ger. n.
Festival song, a song of jubilee. Synonym of Jubellied.

Jubelhorn (yoo'-bĕl-hôrn) Ger. n.
Literally, joyful horn: a name given to the bugle finished with keys.

Jubellied (yoo'-bĕl-lēt) Ger. n.
Festival song; a song or jubilee. Synonym of Jubelgesang.

Jubilate (joo-bĭ-lā'-tē) Eng. n. from the Lat.
Rejoice, or, be joyful. The first word of the Latin version of the One Hundredth Psalm.

The Jubilate is used as an alternative to the Benedictus after the second lesson of the morning service in the Anglican church. It first appeared in the Second Service Book of King Edward VI, in 1552. At the time of the Reformation the Benedictus was more frequently used and was set by Tallis, Byrd and Farrant, but as enthusiasm decreased the shorter Jubilate became more popular, and in the Eighteenth Century was much more frequent than the Benedictus. Handel's famous Te Deum and Jubilate were written in 1713 to celebrate the Peace of Utrecht. The Jubilate also appears in Mendelssohn's Service in A.

In the Roman Catholic calendar the third Sunday after Easter is called Jubilate, because the Sixty-sixth Psalm, beginning Jubilate Deo, is used as the introit for that day.

jubilatio (joo-bĭ-lā'-shĭ-ō) Lat. n.
Jubilation; a shouting for joy; crying aloud with exultation. In Roman Catholic Church music this term is applied to the elaborate ending sung on the last syllable of Alleluia.

jubilee
A year of rejoicing observed by the ancient Jews after the completion of seven Sabbaths of years, forty-nine years. This fiftieth year was one of rest and liberty; all slaves of Hebrew blood were given their freedom; the lands remained untilled, and those which had been sold were returned to their original owners. It has also been thought that debts were cancelled, but this is not certain. The jubilee received its name from the fact that it was heralded by jovel, the blare of trumpets. After the Babylonian captivity the Jews ceased to observe jubilees.

A festival year in imitation of the Jewish jubilee was established in the Roman Catholic Church by Pope Boniface VIII. in 1300, and appointed for every hundredth year. Clement VI. reduced the time to fifty years, Urban IV., to thirty, and Sixtus VI., to twenty-five, and jubilees have since then been observed every twenty-five years. During this year the Pope grants indulgences; originally, to those communicants who went to Rome and performed certain ceremonies; but, afterwards, not necessarily a pilgrimage to Rome, but acts of charity and devotion at home were rewarded during the jubilee with indulgence from the consequence of penal sin. The special ceremony which marks the Catholic jubilee is the opening of the holy gates of St. Peter's by the Pope, and those of St. John of Lateran, St. Paul and St. Maria Maggiore by cardinal legates. The Pope goes to the holy gates, which have been blocked since the previous jubilee, knocks upon the wall with a golden hammer and says: "Aperite mihi portas justitiæ," open to me the gates of righteousness, whereupon masons tear down the wall before the gate, and the Pope, kneeling before it, is washed with holy water. He then takes the cross and enters the church singing the Te Deum, the clergy following. The next morning the Pope gives his benediction to the people. On Christmas eve of the jubilee the gates are closed, the Pope blessing the stones and mortar, and laying the first stone of the wall which is to seal the gates for another twenty-five years.

Thus the term jubilee has come to mean any season of rejoicing or festivity, such as the fiftieth anniversary of the reign of a sovereign, or of the building of a city, and popes have also appointed special jubilees, sometimes on their ascension to the papal throne. Music has always been inseparable from a jubilee, and many a great composer has written for such gala occasions. Equivalent to jubilé (Fr.); Jubelfest (Ger.); giubileo or giubilo (It.).

jubilus (joo'-bĭ-lŭs) Lat.

Applied to an ornamental or florid passage sung on one vowel, especially that at the end of the Alleluia. See also jubilatio.

Judenharfe (yoo'-dĕn-härf-ĕ) Ger. n.
jews'-harp.

jug

In the Eighteenth Century this name was given by English bird fanciers to a clear and brilliant bird note which repeats the sound jug, sixty or seventy times and closes with a brilliant shake.

Jugend (yoo'-ghĕnt) Ger. n.

Youth: used as a prefix in compounds.

jugum (joo'-gŭm) Eng. n. from Lat.

An apparatus for stretching or loosening the strings of the ancient lyre.

Jula (yoo'-lä) Ger. n.

The name of an obsolete organ stop composed of pipes tuned the interval of a fifth above ordinary pitch of the corresponding keys of the keyboard.

jule (jū'-lē) Grk.

A harvest hymn, sung by the Greeks to Demeter and Dionysus, and by the Romans to Ceres and Bacchus. Same as jube.

jump

1. A leap; a skip; progression by more than a whole step at a time, that is, progression to more than the adjoining note or tone.

2. Also an old Italian dance, usually known as dump or dumpe.

3. A melancholy tune.

Jungfernregal (yoonk-fărn-rā'-gäl) Ger. n.

Virgin register: the vox angelica organ stop.

Jungfernregalstimme (yoonk'-fărn-rā-gäl-shtim'-mĕ) Ger. n.

Literally, virgin stop voice. The vox angelica. Synonym of Jungfernregal.

jurer (zhü-rā) Fr. v.

To jar; to disagree in sound; to vibrate discordantly.

jusque (zhüsk) Fr. prep.

Until; to; as far as: **Jusqu'à la fin,** up to the end; until the end.

just

Correct in tone; harmonious: applied to consonant intervals, and to voices, pipes and strings which are correct in pitch and tone.

just intonation

The accurate sounding of intervals in singing or playing. Rendering by the voice or an instrument those small and delicate differences of tone, which acoustics and the scientific study of tone show to exist, but which to the untrained ear are scarcely discernible, and on keyboard and other rigidly attuned instruments cannot be shown.

just relations

The affinity between tones which are consonant or harmonious.

juste (zhüst) Fr. adj.

Just; true; exact; accurate in pitch; in tune.

justesse de la voix (zhüs-tĕs' dŭ lä vwä') Fr.

Purity of voice; correctness of tone.

justesse de l'oreille (zhüs-tĕs' dŭ l'ō-rā'-yŭh) Fr.

Correctness of ear; the power of distinguishing tones accurately.

justo, con (kōn yoos'-tō) It.

With precision; exactness; regularity. More often spelled giusto, which see.

K

kabaro

A small drum used in Egypt and Abyssinia.

kalamaika (kăl-ä-mā'-kä) Hun. n.

A spirited dance of Hungary, written in two-four time.

Kalkant (käl-känt') Ger. n.

An organ blower; one who operates the bellows of an organ.

Kalkantenglocke (käl-känt'-ĕn-glôk'-ĕ) Ger. n.

A bell used as a signal to issue directions to the operator of the bellows of an organ.

kamarinskaia

A lively, Hungarian dance in two-four time.

Kammercantate (käm'-mĕr-kän-tä'-tĕ) Ger. n.

Chamber cantata; a cantata written for private performance.

Kammerduet Ger.

Chamber-duet: duet written for performance in a small room.

Kammerkomponist (käm - mĕr - kŏm - pō-nēst') Ger. n.

Chamber composer: a composer for the private band of a prince.

Kammerkonzert (käm'- mer - kôn - tsĕrt') Ger. n.

Chamber concert, or chamber concerto: a private concert, or a concerto for private performance.

Kammermusik (käm'- mĕr-moo-zēk') Ger. n.

Chamber music: music written to be performed in a small hall or a private apartment.

Kammermusiker (käm-mĕr-moo'-zĭ-kĕr) Ger. n.

Kammermusikus (käm'-mĕr-moo'-zĭ-koos) Ger. n.

Chamber musician: a musician at court, a member of the orchestra.

Kammersänger (käm'-mĕr-zĕng'-ĕr) Ger. n.

1. Chamber-singer: a singer of chamber music.

2. A singer in the royal service, who is expected to sing before royalty at command.

Kammerspiel (käm'-mĕr-shpēl') Ger. n.

A piece of music designed for private performance.

Kammerstil (käm'-mĕr-shtīl) Ger. n.

In the style of chamber music.

Kammersuiten (käm'- mĕr - swē'- tĕn) Ger. n.

Plural of kammer-suite, a set or series of pieces of chamber music.

Kammerton (käm'-mĕr-tōn) Ger. n.

The pitch to which instruments were tuned for performance of secular music, which was a tone or more lower than the chorton, or choir pitch, used in German church music. See also concert pitch.

Kammervirtuose (käm'-mĕr-fĕr-too-ō'-sĕ) Ger. n.

Chamber-virtuoso: a court virtuoso, or fine solo player in the service of royalty.

Kampoul (käm-pool') Malay n.

A small Malay gong.

kandele (kän-dā'-lĕ) Fin. n.

A trapeze-shaped psaltery which is the national instrument of Finland. According to mythological story, Wäinämöinen, the divine player, fashioned the first kandele, using the bones of the pike for a frame and the fish's teeth as tuning pegs. Also called kantēle.

Kanon (kä'-nŏn) Ger. n.

Original meaning, a rule of the church.

A canon, or piece of music written for two or more parts, each part repeating exactly the same subject, but at different places in the progress of the music. See also canon.

kanonik (kä-nō'-nēk) Ger. adj.

Canonic; regular; that is, according to rule.

kanqon Tur. n.

An instrument similar to the psaltery. The body is a quadrangular box of wood with one diagonal side. It is furnished with about seventy-five gut strings arranged in sets of three and plucked with the fingers. Also called kanun.

Kanzelle (kän-tsĕl′-lĕ) Ger. n.

One of the separate divisions of the windchest of an organ through which the wind is conducted to the pipes. See also groove.

Kantate (kän-tä′-tĕ) Ger. n.

A cantata, or vocal work of considerable extent, written for a number of voices, both in chorus and also in various other combinations, besides solos, all usually with instrumental accompaniment. See also cantata.

kantele (kän-tā′-lĕ) Fin. n.

Same as kandele.

Kantor (kän′-tōr) Ger. n.

Cantor: choir leader or precentor; sometimes this post is filled by a singer who leads or directs the rest, at other times by the organist. In German rural districts the term is applied to a person who acts both as organist and as village schoolmaster. See also Cantor.

kanun Tur. n.

Same as kanoon.

Kanzellied (kän′-tsĕl-lēt′) Ger. n.

From kanzel, a place enclosed by lattice-work, a chancel, and lied, a song; therefore chancel-song; the hymn sung just before the sermon.

Kanzone (kän-tsō′-nĕ) Ger. n.

A song; specifically: (a) a folk-song; (b) a part-song; or (c) a vocal composition in which the various parts repeat the subject at different intervals, somewhat in the style of a madrigal, or a canon. In this sense the name came to be applied to an instrumental composition treated similarly. See also canzone.

Kapelle (kä-pĕl′-lĕ) Ger. n.

1. Chapel; church.

2. A band of musicians, either singers or players, or both, employed in connection with a church, or a court, or as a part of the private establishment of a nobleman. This meaning was most common in the Eighteenth Century.

3. According to modern usage, a band of instrumentalists, especially an orchestra.

Kapellknabe (kä-pĕl′-knä′-bĕ) Ger. n.

A choir-boy.

Kapellmeister (kä-pĕl′-mīs′-tĕr) Ger. n.

1. Chapelmaster: the musical director of a chapel or church. In earlier times this was a position of much honor, especially when connected with a church of prominence or with a royal chapel. Eminent musicians have held this post, which fact offers some reason why sacred music occupied so prominent a place in Sixteenth, Seventeenth and Eighteenth Century productions.

2. Organist.

3. Conductor of a band or orchestra. Also spelled Capellmeister.

Kapellmeistermusik (kä-pĕl′-mīs-tĕr-moo-zēk′) Ger. n.

A satirical term for music which savors of plagiarism, reminding the hearer of works other than those by the composer; so-called because the conductor of an orchestra or chorus, unless strongly original, is apt to imitate, perhaps unconsciously, the style or musical material of compositions by others, with which his mind is necessarily much occupied.

Kapellstil (kä-pĕl′-shtēl) Ger. n.

Church or chapel style: vocal, especially choral, music without accompaniment. The more usual term is a cappella.

Kapodaster (kä-pō-däs′-tĕr) Ger. n.

See capotasto.

Karfreitag (kär-frī′-täkh) Ger. n.

Good Friday: the Friday preceding Easter Sunday.

Kassation (käs-sä′-tsĭ-ōn) Ger. n.

Literally, dismissal.

1. The closing number of a musical performance.

2. A species of serenade comprising several pieces of instrumental music.

Kastagnetten (käs-tän-yĕt′-tĕn) Ger. n.

Castanets: small clappers of ivory or hard wood shaped like concave shells, snapped in the hands in rhythmic accompaniment to a song or dance. Used chiefly by the Spaniards.

Katzenmusik (kät′-tsĕn-moo-zēk′) Ger. n.

Literally, cat music; any kind of mock music, in which noise and disturbance are more evident than tone. Compare charivari.

Kavatine (kä-vä-tē′-nĕ) Ger. n.

A short melody of one strain, frequently preceding an aria, but simpler and usually expressive of tender sentiment. Equivalent to cavatina.

kazoo
A mock-musical instrument, comprising a tube covered with a membrane which vibrates when some one sings or speaks into the tube.

keck (kĕk) Ger. adj.
Bold; daring; saucy.

Keckheit (kĕk′-hīt) Ger. n.
Boldness; audacity; assurance.

keener
Wailer: one of the singers or mourners at Irish wakes. Keeners were usually selected from among the female relatives and friends of the deceased.

Kehlfertigkeit (kāl′-fĕr-tĭkh-kīt′) Ger. n.
Vocal skill or facility.

Kehlkopf (kāl′-kōpf) Ger. n.
The vocal chords; the larynx.

Kehllaut (kāl′-lowt) Ger. n.
Literally, throat-sound: a guttural sound.

Kehlschlag (kāl′-shläkh) Ger. n.
Voice-stroke; throat-stroke: the rapid, firm attack of a vocal tone.

Kehrab (kār′-äp) Ger. n.

Kehraus (kār′-ows) Ger. n.
Literally, sweep out, clear away: a colloquial term for the concluding dance of a ball or party.

kemangeh
An instrument found in Turkey and Persia. It has a spherical body with a spike-like neck passing through it and projecting at the base. It is furnished with three or more wire strings. The instrument is played with a horsehair bow. Sometimes called kemantche.

kemangeh a'gouz
This name is of Persian origin and signifies crooked or arched, referring to the bow with which it is played. Generally, the instrument takes the form of the ordinary kemangeh, but is found to vary slightly in form among the different Mohammedan peoples.

kemangeh roumy
An instrument found among the African savages. It is in reality a kemangeh furnished with gut strings, which are rubbed with a bow, and several light wire strings stretched close to the belly, and sounding in sympathy with the gut strings.

kemantche
Another name for kemangeh. See also kemangeh.

kenet (kĕn′-ĕt) Aby. n.
An Abyssinian trumpet.

Kenner (kĕn′-nĕr) Ger. n.
Knower; one who knows: a judge, or connoisseur as of music.

Kent bugle
A name given to the keyed bugle in honor of the Duke of Kent. See also key bugle.

kerana (kē-rä′-nä) Per. n.
A plain trumpet used in Persia to announce sunset and midnight.

keranim (kĕ-rä′-nĭm) Heb. n.
Hebrew trumpets. Plural of keren.

keras (kē′-răs) Grk. n.
A general term meaning horn, used by the ancient Greeks.

keraulophon (kĕ-raw′-lŏ-fŏn) Grk. n.
Literally, horn flute: an organ stop introduced in 1843. It is composed of pipes whose lowest pitch is two octaves below middle C. The tone quality is pleasing and resembles that of the gamba stop. A hole bored in the pipe not far from the top adds a piercing quality to the tone.

keren (kĕr′-ĕn) Heb. n.
The trumpet or horn used by the Israelites in their religious rites; it was made first of a ram's horn, and later from metal.

keren-Jebel (kĕr′-ĕn-yā-bĕl) Heb. n.
A jubilee horn.

Kern (kărn) Ger. n.
Stopper: the flat piece of metal or wood placed horizontally just inside of the mouth of an organ flue pipe. Equivalent to language and languid.

Kernstimmen (kărn′-shtĭm′-mĕn) Ger. n.
A term referring collectively to those organ stops whose lowest tone is two octaves below middle C. Such stops are considered typical organ stops and are called fundamental.

kerrena (kĕr-rā′-nä) Per. n.
See kerana.

Kessel (kĕs′-zĕl) Ger. n.
The cup or bell of an instrument having an enlarged mouthpiece.

Kesselpauke (kĕs′-zĕl-pow-kĕ) Ger. n.
A kettledrum. See also kettledrum.

ketch
An old name for the catch, or round, in which several singers sang the same melody, but each one began at a different time. See also catch.

Kettentriller (kĕt′-t'n-trĭl′-lĕr) Ger. n.
Literally, chained trills: a chain, or succession of short trills or shakes, either vocal or instrumental.

kettledrum
An instrument consisting of a hollow brass hemisphere from twenty-

four to thirty inches in diameter over which is stretched a head of parchment. The tension of the head is adjusted by means of screws along the sides allowing the pitch to be accurately fixed. A soft-headed mallet or stick is used in striking them. In orchestral music two kettledrums are called for. They are tuned to include a compass of an octave, the highest four tones being allotted to a smaller drum, and the lowest four to a larger drum. They are used to mark the rhythm and to increase the sonority of the general effect.

key

1. A tuning hammer, such as is used in the piano and other stringed instruments of fixed intonation to turn the tuning pins.

2. A lever and valve in certain wind instruments operated by the player's fingers, thus opening and closing a hole in the side of the tube and altering the tone pitch by changing the length of the vibrating column of air.

3. One of the levers depressed by the player in keyboard instruments, such as piano or organ.

4. The family of tones of any major or minor scale, considered especially in their melodic and harmonic relations to each other and to a fixed note called the keynote. This given tone from which the key is named is always the first tone of its scale, and is called the keynote or tonic. Upon this tone the others are arranged in melodic order forming a scale. Modern music differs from the ancient Greek and medieval music in having but two scales, the major and minor, of which the major is the standard. In the major scale half tones occur between the third and the fourth, and the seventh and eighth degrees, counting from the keynote, the other intervals being whole tones. Of all the major keys, that of C is taken as the standard because it is entirely constructed of what are called natural tones, that is, it has neither sharps nor flats, and, on the piano, requires only the use of the white or natural keys. All major keys are built upon the key of C and are similar to one another in everything except pitch. The minor scale differs from the major in the position of its first half step, which is located between the second and third degrees instead of the third and fourth. A is the standard of the minor key. To cause a series of notes beginning upon a tone other than C, to have the half steps in the same relative position, that is, between three and four and between seven and eight, it is necessary to raise certain tones by means of sharps or lower others by means of flats. A sharp or flat raises or lowers a tone one-half step. The notes which have to be thus altered are indicated by sharps or flats, placed for convenience at the beginning of a composition and called the key-signature. The sharps or flats in the signature refer to all the notes following them until contradicted by some other sign. When the signature is composed of sharps, the keynote is one degree above the last sharp. The flat keys are named from the last flat but one. Major and minor keys having the same signature are said to be relative. The keynote of a given minor key is in every case a third below the keynote of its corresponding major key. Keys of more than six sharps or flats are seldom used. The modern system of keys is far from perfect, being based upon the medieval theory of music, and limited by the keyboards of piano and organ.

See tables of flats and sharps on pages 282 and 283.

key bugle

The entire mechanism set in action by the keys of an instrument such as the piano or organ, including the keys themselves.

key bugle

A bugle fitted with six keys, and having a compass of over two octaves, from the B below middle C to the second C above. It was invented by Halliday in 1815.

key-chord

The triad or chord of three tones, whose fundamental tone is the keynote in the scale from which it is formed. In the natural or fundamental position of this chord, the other two tones are, respectively, a third and a fifth above the keynote.

key, fundamental

The original key in which a composition is written from the beginning; especially so called when parts of the composition are written in other contrasting keys, which take effect only for a time.

key, governing

The principal or original key of a composition, as distinguished from the key or keys in which parts of it may be written.

Table of Flats

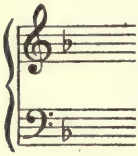
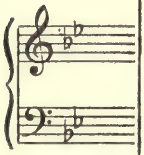
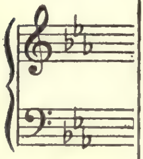
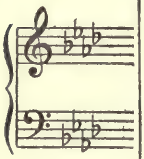
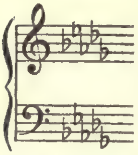
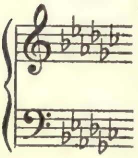
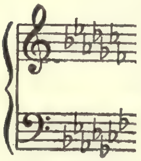
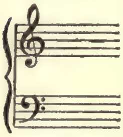
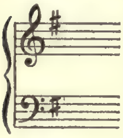
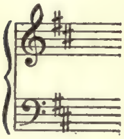
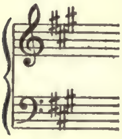
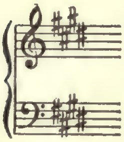
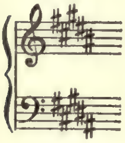
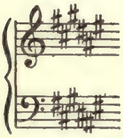
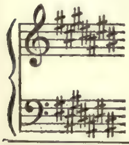
Signature	English Name	French Name	Italian Name	German Name
	F major D minor	Fa majeur Ré mineur	Fa maggiore Re minore	F dur D moll
	B flat major G minor	Si-bémol majeur Sol mineur	Si bemolle maggiore Sol minore	B dur G moll
	E flat major C minor	Mi bémol majeur Ut mineur	Mi bemolle maggiore Do minore	Es dur C moll
	A flat major F minor	La bémol majeur Fa mineur	La bemolle maggiore Fa minore	As dur F moll
	D flat major B flat minor	Ré bémol majeur Si bémol mineur	Re bemolle maggiore Si bemolle minore	Des dur B moll
	G flat major E flat minor	Sol bémol majeur Mi bémol mineur	Sol bemolle maggiore Mi bemolle minore	Ges dur Es moll
	C flat major A flat minor	Ut bémol majeur La bémol mineur	Do bemolle maggiore La bemolle minore	Ces dur As moll

Table of Sharps

Signature	English Name	French Name	Italian Name	German Name
	C major A minor	Ut majeur La mineur	Do maggiore La minore	C dur A moll
	G major E minor	Sol majeur Mi mineur	Sol maggiore Mi minore	G dur E moll
	D major B minor	Ré majeur Si mineur	Re maggiore Si minore	D dur H moll
	A major F sharp minor	La majeur Fa dièse mineur	La maggiore Fa diesis minore	A dur Fis moll
	E major C sharp minor	Mi majeur Ut dièse mineur	Mi maggiore Do diesis minore	E dur Cis moll
	B major G sharp minor	Si majeur Sol dièse mineur	Si maggiore Sol diesis minore	H dur Gis moll
	F sharp major D sharp minor	Fa dièse majeur Ré dièse mineur	Fa diesis maggiore Re diesis minore	Fis dur Dis moll
	C sharp major A sharp minor	Ut dièse majeur La dièse mineur	Do diesis maggiore La diesis minore	Cis dur Ais moll

key harp
An instrument invented by Dietz and Second in 1819. It resembles a piano in outward appearance, but the keys control hammers which strike tuning-forks instead of strings. The forks are reinforced by metal cavities under them.

key, major
See major key.

key, minor
See minor key.

key, natural
See natural key.

keynote
The tonic, or first tone, of any given scale, also the letter naming such tone; it is the note upon which a composition must end in order to give a sense of complete satisfaction or repose to the ear.

key, principal
See principal key.

key-ship
Tonality; the relation between the tones of a key; the specific musical quality of any one group of tones forming a key.

key signature
The group of chromatic signs, flats or sharps, placed at the beginning of a staff to indicate in what key the music is written. See also key.

key-stop violin
A violin which is fitted in a frame furnished with a keyboard of thirty-three keys. The keys actuate wedge-shaped pieces of metal which press the strings down upon the neck, thus limiting their vibrating length and doing the work of the fingers of the left hand on an ordinary violin. The bow is manipulated by the right hand and the left hand is occupied with the keyboard.

key, transposed
A key changed from that in which a composition was originally written. For example, a song written in the key of F for high voice, might be transposed or changed into the key of D flat for a low voice, while still retaining its original melody and harmony, each tone being changed in relative pitch.

key-trumpet
A trumpet fitted with keys.

key, tuning
A tuning hammer; a small instrument used to tighten or loosen the strings of a piano or harp.

keyboard
The series of finger levers or digitals and pedals of an organ, piano or similar instrument. By depressing these digitals or pedals the pipes, strings or reeds are caused to sound. The visible part of some of the levers is black and of others white, the black keys being termed chromatic and the white diatonic, because the sharps or flats and the natural tones, respectively, are produced by them. The black keys are shorter than the white and are raised a trifle above them. They are separated from each other by one or two white keys, thus forming groups of two and three alternately.

keyed
Furnished with keys: a term applied to an instrument played by striking or touching keys or levers.

keyed cithara
An upright harpsichord, popular during the Thirteenth Century.

keyed harmonica
A keyboard instrument in which the keys control hammers which strike plates of glass strung on a metal rod. The plates are of graduated size and produce the tones of the scale.

keyed instruments
All instruments whose tones are produced by the pressure of the fingers upon the keys.

keyed violin
See piano-violin.

keys, authentic
A term denoting those keys which, in old Greek music, extended from the tonic, keynote, to the fifth and octave above, that is, through a space of eight whole tones and three semitones. See also Greek music.

keys, chromatic
1. The black keys on the keyboard of an instrument such as the piano or organ.
2. Those keys, groups of tones, the signatures of which contain one or more flats or sharps, a signature being a group of sharps or flats indicating the key of a composition.

keys, parallel
A term applied to any major key together with its relative minor, the relative minor key beginning on the sixth tone of the major scale, or the third tone below the keynote, counting downward, and containing practically the same tones as the relative major scale. See also key.

keys, pedal
In the organ, the row of keys played with the feet.

keys, plagal

In ancient Greek music those keys whose tones began on the dominant, or fifth tone of the scale upon which they were founded, and extended upward to the octave and twelfth, a twelfth being eight whole tones and three semitones. See church modes.

keys, related

See related keys.

keys, relative

Keys which have the same signature or signatures, key signs, or which differ from each other only by one sharp or flat. See also key.

keys, remote

Keys whose relationship is very distant, having signatures differing greatly in the number of chromatic signs, such as G, the key of one sharp, and F sharp, the key of six sharps; or, F, key of one flat, and G flat, key of six flats. It will be noticed that in position on the keyboard, these remote keys may be very close; the distance consisting in the difficulty encountered in modulating, changing, from one to the other through intermediate keys. See also key.

khalil Heb. n.

A Hebrew pipe or flute, the construction of which is not definitely known. Synonym of halil.

khasan (khä'-zän) Heb. n.

The leading singer in a synagogue.

khatsotsrah (kăt-sō-zrä) Heb. n.

See chatsoteroth.

Kicks (kĭx) Ger. n.

A quacking sound, or break in the tone of such instruments as oboe, clarinet and bassoon. This sound has its origin in one of several causes: a defective reed or mouthpiece, keys out of order, a tired or strained condition of the player's lips, or lack of skill in playing. Equivalent to goose (Eng.) and couac (Fr.).

Kielflügel (kēl'-flü'-khĕl) Ger. n.

Literally, quill wing: a name given to the harpsichord in a wing-shaped case. The first part of the word refers to the quills which pluck the strings of the harpsichord, and the second part to the case which is elongated like that of the grand piano.

Kinderscenen (kĭn'-dĕr-zā-nĕn) Ger. n.

Child-pictures: Scenes from Childhood, the title of a collection of small piano pieces by Schumann.

Kinderstück (kĭn'-dĕr-shtük') Ger. n.

A child's piece: an easy piece of music.

kinnor (kĭn-nŏr) Heb. n.

The most ancient of the Hebrew string instruments. It was a small lyre. The harp which David played was a kinnor. Also spelled kynnor.

kintal

A name given to small cymbals used by the Indians.

Kirchendienst (kēr'-khĕn-dēnst') Ger. n.

Church service; form of prayer.

Kirchenfest (kēr'-khĕn-fĕst') Ger. n.

Church festival.

Kirchengesang (kēr'-khĕn-gĕ-zäng') Ger. n.

1. Church song; a hymn, psalm or other sacred song.

2. Church singing.

Kirchenkantate (kēr'-khĕn-kän-tä'-tĕ) Ger. n.

A church cantata; sacred cantata.

Kirchenkomponist (kēr'-khĕn-kôm-pō-nĭst) Ger. n.

Church composer; composer of sacred music.

Kirchenlied (kēr'-khĕn-lēt') Ger. n.

Church song; a hymn, psalm or other song for church service.

Kirchenmusik (kēr'- khĕn - moo - zēk') Ger. n.

Church music.

Kirchenschluss (kēr'-khĕn-shloos') Ger. n.

Church cadence; amen cadence: a popular name for the plagal cadence, one formed by a subdominant chord which is built up on the fourth tone of the scale and followed by a chord of the keynote.

Kirchenstil (kēr'-khĕn-shtēl) Ger. n.

Church style of composition, especially that style which characterized the church modes of the Middle Ages; the style of religious music.

Kirchentöne (kēr'-khĕn-tān'-ĕ) Ger. n.

Church modes; the modes, species of scales, used in medieval church music.

Kirchenweise (kēr'-khĕn-vī'-zĕ) Ger. n.

A church melody; hymn tune or psalm tune.

kissar

Literally, a plucked string: an instrument among many of the African tribes. It greatly resembles the lyre of the Greeks, generally having a round body consisting of a gourd or a turtle-shell. From the body and extending some distance above it rise two uprights connected with a cross-bar. The strings are drawn from the cross-bar to the lower edge of the body.

kit
A miniature violin whose size made it possible for it to be carried in the pocket. Dancing masters favored the kit because they could play it while displaying the dancing steps.

kithara (kĭth'-ă-rä or kĭ-thä'-rä) Grk. n.
Another spelling for cithara.

kitra
An Arabian instrument similar to the guitar.

Klage (klä'-khĕ) Ger. n.
Lamentation.

Klagegedicht (klä'-khĕ-gĕ-dĭkht') Ger. n.
An elegy; a funeral song.

Klagelied (klä'-khĕ-lēt') Ger. n.
A song of mourning, an elegy.

klagend (klä'-khĕnt) Ger. adj.
Grieving, plaintive.

Klageton (klä'-khĕ-tōn') Ger. n.
Mournful tone; plaintive melody.

Klangboden (kläng'-bō-dĭn) Ger. n.
Sounding-board, or sounding-board of an instrument: a thin piece of board in a musical instrument for the purpose of reinforcing and strengthening the sounds.

Klangfolge (kläng'-fôl'-khĕ) Ger. n.
A series of chords considered with reference to the key or keys to which they belong.

Klangfiguren (kläng'-fĭ-goo'-rĕn) Ger. n., plu.
Sound figures: the symmetrical figures formed by strewing fine, dry sand on a vibrating plate of wood or glass. By the vibration, sand is tossed to the lines or points of perfect or comparative rest. These figures are also called nodal figures or Chladni's figures, having been invented by Chladni.

Klanggeschlecht (kläng'-gĕ-shlĕkt') Ger. n.
Literally, a kind of sound: a mode or scale; a genus, a term used by the ancients to show the scales according to which they divided their tetrachord; a group of four tones used as a standard, and corresponding to the modern use of the scale.

Klanglehre (kläng'-lā'-rĕ) Ger. n.
The theory of sound; science of acoustics.

Klangleiter (kläng'-lī-tĕr) Ger. n.
Literally, sound-ladder: the scale, which is built up one tone above another.

Klanglos (kläng'-lōs) Ger. adj.
Soundless, mute.

Klangnachbildung (kläng'-näkh'-bĭl-doongk) Ger. n.
Imitation of sound, imitation of tone: as when in poetry the sound or form of the words used recalls the sound or tone associated with whatever is described by the words. The technical equivalent is onomatopœia.

Klangsaal (kläng'-zäl) Ger. n.
Sound-hall: a music-hall; concert room.

Klangschlüssel (kläng'-shlüs'-sĕl) Ger. n.
From the German word klang, sound. A sort of shorthand system of indicating the formation of chords, invented by the German musician, Riemann. In his system he does not reckon the interval from the base, but from the principal tone of the chord. Major intervals are designated by the Arabian numerals, and minor intervals by the Roman. Major and minor are also abbreviated + and 0, respectively, thus: C + means C major. The sign < indicates raising a tone by the half step; and the sign > indicates lowering it a semitone.

Klangstufe (kläng'-shtoof'-ĕ) Ger. n.
Sound-step, rung of a ladder: degree, of a scale, interval or distance between two tones as counted on the scale.

Klangvertretung (kläng'-fĕr-trāt'-oongk) Ger. n.
Substitution of clangs, a clang being a composite musical tone, that is, a fundamental tone with its accompanying tones. Klangvertretung is a term used in modern harmony referring to the special meaning which a given tone possesses according to its relations to the chord or key in which it is found. Thus each tone may form an essential part of six different chords.

For instance, C may be the major root of the C major chord, the major fifth of the F major chord, the major third of the A♭ major chord, the minor root of the F minor chord, the minor fifth of the C minor chord, the minor third of the A minor chord. Hence the essential musical meaning of C would depend upon the particular chord in which it was used.

Klappe (kläp'-pĕ) Ger. n.
Literally, a flap: the key or valve of wind instruments.

Klappenflügelhorn (kläp'-pĕn-flü'-gĕl-hôrn') Ger. n.
Keyed bugle; a bugle fitted with

keys. The bugle was formerly called Flügelhorn from a use to which it was at one time put. One huntsman was always stationed to watch in the Flügeln or paths through the wood in order that he might give a signal on the horn at the approach of game.

Klappenhorn (kläp′-pĕn-hôrn′) Ger. n.

Keyed horn; a horn fitted with keys.

Klapptrompete (kläp′-trôm-pā′-tĕ) Ger. n.

Keyed trumpet; trumpet fitted with keys.

klar (klär) Ger. adj. and adv.

1. (adj.) Clear; bright; pure.
2. (adv.) Clearly; brightly; purely.

Klarheit (klär-hīt) Ger. n.

Clearness; brightness; purity.

Klarinette (klä-rĭ-nĕt′-tĕ) Ger. n.

Clarinet.

klassisch (kläs′-zĭsh) Ger. adj.

Classical; ranking high.

Klausel (klow′-zĕl) Ger. n.

Cadence, close: the closing section of a movement.

Klaviatur (klä-fĭ-ä-toor′) Ger. n.

Keyboard: the entire group of keys from which an instrument such as the piano is played.

Klaviatur-harfe (klä-fĭ-ä-toor′-här′-fĕ) Ger. n.

A piano-harp; that is, an upright harp placed in a standard to which is attached a keyboard operating plectra which pluck the strings and produce an effect closely resembling that of a harp. The tone is even fuller. Also called Klavierhärfe.

Klaviatur-zither (klä-fĭ-ä-toor′-tsĭt′-ĕr) Ger. n.

A piano-zither. The instrument is, in reality, a small zither in a grand piano case. The keys operate plectra which pluck single strings.

Klavier (klä-fēr′) Ger. n.

A term applied in general to the harpsichord and all keyboard instruments of its class, extending to the modern piano. See also clavier.

Klavier harmonium (klä-fēr′ här-mō′-nē-oom) Ger. n.

A combined piano and harmonium invented by Franz Woroniecki in 1893. The case was that of a small grand piano. The forward part accommodated the piano action and in the rear was the harmonium.

Klavierauszug (klä-fēr′-ows-tsookh) Ger. n.

1. Piano arrangement of any musical composition.
2. An edition of music for piano.

Klavierharfe (klä-fēr′-här-fĕ) Ger. n.

A piano-harp. See also Klaviaturharfe.

Klavierhoboe (klä-fēr′-hō-bō′-ĕ) Ger. n.

An harmoniphon: an instrument consisting of a small case in which are arranged a set of free reeds. It is furnished with a small keyboard, and wind is supplied to the reeds from the lungs of the performer through a rubber tube.

klaviermässig (klä-fēr′-mās′-sĭkh) Ger. adj.

In the style of piano music; suitable for the piano.

Klaviersatz (klä-fēr′-zäts) Ger. n.

Composition in piano style; music for piano.

Klaviersonate (klä-fēr′-zō-nä′-tĕ) Ger. n.

A sonata for the piano or harpsichord.

Klavierspieler (klä-fēr′-shpē′-lĕr) Ger. n.

Piano-player.

Klavierviola (klä-fēr′-fē-ō′-lĕ) Ger. n.

A viola placed in a frame and furnished with a keyboard operated by the player's left hand. The keys actuate pieces of metal which press the strings against the neck of the instrument in the same manner as ordinarily do the fingers of the performer's left hand. The keyboard makes possible a mechanical accuracy in obtaining the tones wherein the instrument is an improvement over the ordinary viola. The use of the bow in the right hand is the same.

Klaviervioloncell (klä-fēr′-fē-ō-lōn-tsĕll′) Ger. n.

A violoncello furnished with mechanical devices similar to those described under klavierviola.

klein (klīn) Ger. adj.

Small: as used of intervals, minor.

Kleinbass (klīn′-bäs) Ger. n.

Small-bass: the violoncello, as distinguished from the larger instrument of the same class, the double-bass.

Kleinbassgeige (klīn-bäs-gī′-khĕ) Ger. n.

Literally, small bass-viol; so called in contradistinction to the large bass-viol, or double-bass.

kleine Altposaune (klī′-nĕ ält-pō-sōw′-nĕ) Ger.

A small alto trombone.

Kleinegedacht (klīn′-ĕ-gĕ-däkht) Ger. n.

Literally, slightly covered: a term

applied to organ stops composed of wooden pipes producing a flute-like tone and half covered at the top. The cover is of thin, pliable metal and can be rolled back as much as desired if the pitch is to be raised. Another term having the same meaning is Halbgedacht.

kleinlaut (klīn'-lowt) Ger. adj.

Low-toned: quiet; timid.

klingbar (klĭng'-bär) Ger. adj.

Sounding; resonant; sonorous.

Klingel (klĭng'-ĕl) Ger. n.

A bell.

klingend (klĭng-ĕnt) Ger. part.

Sounding; ringing; sonorous.

Knabenstimme (knä'-bĕn-shtĭm'-mĕ) Ger. n.

Boy's voice: a counter-tenor, i. e., a high tenor or alto voice, or the part sung by such a voice.

knee-stop

A lever placed under the keyboard of the reed organ, operated by the knee of the player; there are usually two attached to each instrument, one to control the increase and decrease of sound, sometimes called the knee-swell, and one to throw on the full power, that is, all the stops or registers of the instruments. A third kind is sometimes found which regulates the wind supply.

Kneifinstrument (knīf'-ĭn-shtroo-mĕnt') Ger. n.

Literally, pinched instrument; that is, any instrument whose strings are plucked either with the fingers or with a plectrum.

knicky-knackers

Castanets made of bone, commonly known as the bones. When shaken vigorously they produce a rattling sound, phonetically resembling the name here given.

Knie-rohre (knē'-rō'-rĕ) Ger. n.

Literally, knee-pipe: a mitered pipe, that is, one in which there is a band. This is often done where there is insufficient height to accommodate upright pipes.

Kniegeige (knē'-gī'-khĕ) Ger. n.

Knee-violin: a name for the viola da gamba, because it is held between the knees when played.

Knieguitarre (knē'-gĭ-tär'-rĕ) Ger. n.

Literally, knee-guitar. A small sized violoncello tuned like a guitar and held between the knees when played.

Kniezug (knē'-tsookh) Ger. n.

Knee-stop: a lever in the reed organ controlled by the knee of the player. See also knee-stop.

Knopfregal (knôpf-rā'-gäl) Ger. n.

Literally, head-register: an obsolete organ stop of very high pitch.

Knote (knō-tĕ) Ger. n.

A point or line in a vibrating body, such as a metal instrument, a string or a sounding-board, which is at rest while other parts of the body are vibrating. See also node.

Knotepunkt (knō'-tĕ-poonkt') Ger. n.

A point in a vibrating body which remains at rest while other parts are in vibration. See also node.

kobsa (kôb'-shä) Rus. n.

A stringed instrument having a pear-shaped body and a neck of medium length, but of crude construction. It is used by the Russian peasants.

Kollektivzug (kŏl-lĕk-tēf'-tsoog) Ger. n.

Literally, collective pedal: in the organ a metal lever moved by the foot and giving the player control over a combination of stops.

kollern (kôl'-lĕrn) Ger. v.

To roll; roll over; to rumble; to gobble like a turkey: hence, to sing in a disagreeable, unmusical voice; a term used in derision. Compare sgallinacciare.

kollo (kôl-lō) Jap. n.

A Japanese instrument similar to the harp.

Kolophon (kôl-ō-fōn') Ger. n.

Rosin or resin, a substance consisting of the dregs left from distilled turpentine. It is used on the bows of violins and other similar instruments.

Kombinationspedale (kōm-bĭ-nä-tsĭ-ōns'-pĕ-dä'-lĕ) Ger. n.

In organs a metal lever moved by the foot and giving the player control over a combination of stops.

Kombinationstöne (kōm-bĭ-nä-tsĭ-ōns'-tā'-nĕ) Ger. n.

Combination tones; produced by the mingling of vibrations of other tones. See also resultant tones.

Komiker (kō'-mĭ-kĕr) Ger. n.

A comic actor; a comedian.

komisch (kō'-mĭsh) Ger. adj.

Comic; ludicrous; laughable.

Komma (kōm'-mä) Ger. n.

A comma.

1. The grammatical comma (,) is frequently used to indicate the end of a musical phrase, or in vocal music, a place to take breath.

2. A minute interval not used in

practical music, but found in acoustics, denoting the difference between certain adjacent intervals of real use or importance. See also comma.

Komödiant (kō-mā-dĭ-änt′) Ger. n.
An actor; a comedian, especially one of no great importance or ability.

Komödie (kō-mā′-dē-ĕ) Ger. n.
Comedy; farce.

komponieren (kōm-pō-nē′-rĕn) Ger. v.
To compose. Componieren is the preferred spelling.

komponiert (kōm-pō-nērt′) Ger. part.
Composed.

Komponist (kōm-pō-nĭst′) Ger. n.
A composer.

Komposition (kōm-pō-zē-tsĭ-ōn′) Ger. n.
A composition.

Kompositionlehre (kōm-pō-zē-tsĭ-ōn′-lā′-rĕ) Ger. n.
1. Art of composition.
2. A text-book on the subject of composing music.

Konservatorium (kōn - sĕr - fä - tō′- rĭ-oom) Ger. n.
A conservatory: a school where music is taught.

Kontra (kōn′-trä) Ger.
As a preposition, against, opposite to. In musical terms its use is that of a prefix, in which capacity it signifies an octave lower. Compare double. Abbr. K.

Kontrabass (kōn′-trä-bäs) Ger. n.
Contrabass, double-bass; the deepest toned instrument of the violin class. See also double-bass. Abbr., K. B.

Kontrafagott (kōn′-trä-fä-gôt′) Ger. n.
Double bassoon; the deepest toned instrument of the bassoon class. See also double-bassoon. Abbr. K. F.

Kontraoktave (kōn′-trä-ôk-tä′-fĕ) Ger. n.
Contra-octave; also called the sixteen-foot octave. The octave, from C to B inclusive, which begins two octaves below the C on the bass staff. See also contra-octave.

Kontrapunkt (kōn′-trä-poonkt′) Ger. n.
Counterpoint: a term derived from the Latin, punctus contra punctus, point against point, hence, note against note.
1. Musical composition in which two or more independent parts or voices are skilfully combined to form a whole, which may be described as a kind of musical network or fabric woven from the various threads of melody; polyphonic composition.
2. In a more limited sense, the art of adding one or more such melodies or parts to a given melody or part, and applied to one or all of the parts so combined with the original melody. See also counterpoint.

Kontrasubject (kōn-trä-soop-yĕkht′) Ger. n.
Counter subject.
1. The second subject in a fugue having two themes, or in a double fugue; it usually follows the principal subject.
2. Where the principal subject is followed by another contrasting musical theme, known as the answer, the term counter subject is applied to the accompaniment of the answer, this counter subject being written in the same part as the principal subject and sometimes being treated later as an independent theme.
3. In part-writing, a melody or part added to the given melody or part.

Kontratöne (kōn′-trä-tā′-nĕ) Ger. n.
The lowest tones, in pitch, of a bass voice.

Konzert (kōn-tsärt′) Ger. n.
Concert, musical entertainment.

Konzertmeister (kôn-tsărt′-mī-stĕr) Ger. n.
Concert master; leader: the first or leading violinist in an orchestra; where there are a number of first violins, the leading violinist of such a group. See also concertmeister.

Konzertoper (kōn-tsărt′-ō-pēr) Ger. n.
Concert opera: a kind of light opera to be performed as in concert, without stage accessories.

Konzertstück (kōn-tsărt′-shtük′) Ger. n.
See concertstück.

Kopfstimme (kôpf′-shtĭm-mĕ) Ger. n.
Head voice; falsetto: that register of a male voice, usually the tenor, in which tones above the natural compass of the voice, of a different quality of tone, may be produced. See also falsetto.

Koppel (kôp′-pĕl) Ger n.
A coupler or coupling stop in the organ. See also coupler.

Koppel ab (kôp′-pĕl äp) Ger.
Coupler off.

Koppel an (kôp-pĕl än) Ger.
Coupler on. Directions for the use or discontinuance of use of an organ coupler, so as to disconnect certain combinations of sound.

Koppelflöte (kôp′-pĕl-flā′-tĕ) Ger. n.
Literally, couple flute: an organ stop producing a flute-like tone, having a

hollow quality which is only overcome by coupling this stop with some other, or, in other words, sounding it with another of different character.

Kor (kōr) Ger. n., sing.
Köre (kā'-rĕ) Ger. n., pl.

Choir; chorus. Also written **chor.**

Kornett (kôr-nĕt') Ger. n.

Cornet.

Koryphæus (kō-rĭf-ē'-ŭs) Grk. n.

Chief or leader of the dancers in the ancient Greek chorus at Athens.

kos (kōz) Hun. n.

A Hungarian dance.

Kosackischer Tanz (kō-säk'-ĭsh-ĕr tänts') Ger.

Literally, Cossack dance: a national dance of the Cossacks, in three-four time, danced rather fast, and often written in a minor key.

koto (kō'-tō) Jap. n.

An instrument having a long, narrow body of wood over which are strung a varying number of silk strings. Each is furnished with a movable bridge, and to obtain tones of different pitches from a single string, the bridge is moved to limit the vibrating length. The strings are plucked with small ivory plates in leather stalls worn on the finger tips, and called tsume.

kou

A general term used by the Chinese to signify a drum.

krächzen (krākh'-tsĕn) Ger. v.

To croak; to caw: hence, to sing in a croaking, hoarse tone of voice.

Kraft (kräft) Ger. n.

Power; vigor; energy.

kräftig (krĕf'-tĭkh) Ger. adj.

Vigorous; energetic; powerful.

Kragen (krä'-khĕn) Ger. n.

The peg-box of a lute.

krakoviak (krä-kō-vĭ-äk) Pol. n.

A circular Polish dance accompanied by songs, improvised during the pauses of the dance. This song may be flattering or otherwise and is begun by the man of the head couple to his partner.

The tinkling of brass and silver rings attached to the dancer's belt or the clank of iron-bound boots enlivens the performance. In the mountains this becomes a very vigorous dance and feats of skill and agility are added.

krakovienne

See krakoviak.

Kräusel (kroi'-zĕl) Ger. n.

Literally, a curling-iron: general application, something used in curling, hence, in music, a mordent; a musical embellishment or grace consisting of a principal note played once before and once after the note a semitone below it. See also mordent.

krebsgängig (krāps'-gĕng'-ikh) Ger. adj.

Literally, crab-going; backward motion: a term in polyphonic, many voiced, composition applied to the repetition of a musical phrase or subject, backward, note for note, as a word may be spelled backward letter by letter. The equivalent English terms are retrograde, inversion and imitation.

Krebskanon (krāps'-kä'-nōn) Ger. n.

Crab-canon: a species of musical imitation in which the repetition of the subject is inverted, beginning with the last note, and repeated backward note by note.

kreischend (krĭ'-shĕnt) Ger. part.

From kreischen, to shriek or screech: shrill; harsh.

Kreisfuge (krīs'-foo-khĕ) Ger. n.

A canon; literally, circle-fugue, or ring-fugue; so called because a canon repeats the same subject over and over in different parts, instead of introducing and developing various subjects, as in the ordinary fugue.

Kreisleriana (krīs'-lā-rĭ-ä'-nä) Ger. n.

A series of eight piano compositions by Schumann, named after Kreisler, a character in one of Hoffman's novels. The music is said to depict moods and events in the life of this Kreisler, who was an eccentric musician, and who, like the composer of these pieces, died insane.

Kreistanz (krīs'-tänts) Ger. n.

Circle dance; dance in a circle.

Kreuz (kroits) Ger. n.

Literally, a cross: a sharp or character which raises the pitch of the note before which it is placed a semitone.

Kreuz, doppeltes (dôp'-pĕl-tĕs kroits') Ger.

Literally, double cross: hence, double sharp; a musical sign raising the pitch of the note before which it is placed two semitones or half steps.

kreuzsaitig (kroits'-zĭ-tĭkh) Ger. adj.

Cross-stringed: applied to an arrangement of the strings of a piano in two sets, one crossing the other diagonally. Equivalent to overstrung.

Kreuztonart (kroits'-tōn'-ärt) Ger. n.

Sharp key; a key in which one or more tones of its scale are sharped, according to the signature.

kriegerisch (krē'-khĕr-ĭsh) Ger. adj.

Warlike; military; martial.

Kriegslied (krēkhs'-lēt) Ger. n.

A war-song; a song of martial character.

Kriegsspieler (krēkhs'-shpē'-lĕr) Ger. n.

War-player: a musician in the band of a regiment.

Krome (krō'-mĕ) Ger. n.

1. Quavers or eighth notes.

2. A chromatic sign, either a sharp or a flat, by which a note is raised or lowered a semitone.

3. In Greek music, a modification of the standard scale, major or minor.

krotalon (krō'-tă-lŏn) Grk. n.

An ancient species of clapper, or castanet, used to mark the time in dancing.

Krummbogen (kroom'-bō-khĕn) Ger. n.

A crook, that is, a curved piece of tubing which may be inserted in brass wind instruments to alter the length of the tube and lower the pitch.

Krummhorn (kroom'-hôrn) Ger. n.

1. An obsolete wind instrument having a wooden tube furnished with a double beating reed placed in a cup-shaped mouthpiece. At its lower end the tube, which was furnished with about six finger-holes, described a semi-circular turn. Its compass was unusually limited, only extending through the interval of a ninth. Melancholy was the principal characteristic of the tone quality.

2. An organ stop composed of pipes fitted with reeds and giving a tone similar to that of the ordinary Krummhorn. This stop was formerly used in many of the smaller organs and was never given a pitch lower than two octaves below middle C, except in the Krummhornbass.

Krummhornbass (kroom' - hôrn - bäs) Ger. n.

An organ stop connected with the pedals and giving a tone greatly resembling that of the Krummhorn. Its lowest tone was the third C below middle C.

krustische Instrumente (kroos'-tĭsh-ĕ) Ger.

An instrument of percussion; an instrument which is struck or beaten in order to bring forth its sound.

Kuhhorn (koo'-hôrn) Ger. n.

Cow-horn: the Swiss horn, or Alpine horn, used by the herders in calling or signaling to each other across the mountains.

Kuhkuk (koo'-kook) Ger. n.

A cuckoo: a small instrument used in a toy symphony to imitate the call of that bird.

kühn (kün) Ger. adj.

Bold; daring; intrepid.

Kuhreigen (koo'-rī-khĕn) Ger. n.

The ranz des vaches, calling of the cows, a term applied to various airs sounded on the Alpine horn by the Swiss herdsmen when driving their cattle. Introduced with great effect by Rossini in the opera William Tell. Sometimes spelled kuhreihen.

kuitra

An Arabian instrument similar to the guitar. Sometimes spelled kitra.

Kunst (koonst) Ger. n.

Art; skill; profession.

Kunstfuge (koonst'-foo-khĕ) Ger. n.

Art-fugue: a fugue, or composition, combining two or more independent subjects of real musical value in an artistic manner, as distinguished from a fugue written as a technical study or exercise.

Künstler (künst'-lĕr) Ger. n.

Artist; virtuoso.

Kunstlied (koonst'-lēt) Ger. n.

An art-song: a song composed in accordance with artistic musical principles, as distinguished from the folk-song, volkslied, which is an outgrowth from a popular melody.

Kunstpfeifer (koonst'-pfī'-fĕr) Ger. n.

Art-piper.

1. A town musician; one of a guild or association of musicians who received salaries for furnishing music on various public occasions.

2. Street musician.

Kuppel (koop'-pĕl) Ger. n.

A coupler or coupling-stop in the organ. Synonym of Koppel. See also coupler.

kurum

A curved trumpet found in the Western Nile country.

kurz (koorts) Ger. adj.

Short; brief; detached; staccato.

kurz und bestimmt (koorts' oont bĕ-shtĭmt') Ger.

Short and determined; emphatic.

kurz und rein (koorts' oont rīn') Ger.

Short and clear: distinct or detached and clear in tone.

Kurze Oktave (koorts′-ĕ ôk-tä′-fĕ) Ger.

A short octave: a term applied to the lowest octave of an organ keyboard when, as was sometimes the case, it was left incomplete in order to save space and expense in building.

kürzen (kür′-tsĕn) Ger. v.

To shorten; to abridge.

kurzer Mordent (koorts′-ĕr môr-dĕnt′) Ger.

A short mordent: an embellishment also known as the single mordent, in which the lower auxiliary note, just below the principal note, is played only once.

kurzer Singesatz (koorts′-ĕr zĭng′-ĕ-zäts) Ger.

A short movement to be sung: a cavatina, or short and simple variety of aria, or song in an Italian opera. See also cavatina.

Kürzung (kür′-tsoongk) Ger. n.

Shortening, abridgment, abbreviation.

Kürzengszeichen (kür′-tsoongs-tsīkh′-ĕn) Ger. n.

A sign of abbreviation.

kusser
kussier

From the Turkish word kuss, meaning drum. A Turkish musical instrument having five strings across a skin stretched over a hollow form, something like a kettledrum.

kussir (küs-sēr′) Fr. n.

A Turkish instrument with a basin-like body covered with skin, over which five strings are stretched. Also spelled kussier and kusser.

kynnor (kĭn-nŏr) Heb. n.

See kinnor.

Kyrie eleison (kē′-rĭ-ā ā-lā′-ĕ-sōn or kĭr′-ē ē-lī′-sŏn) Grk.

"Lord have mercy upon us": the opening words of the first movement of a mass in the Roman Catholic Church.

kyrielle (kē-rē-ĕl) Fr. n.

Litany: a form of prayer in the service of the Episcopal Church.

kyrriole (kĭr′-rĭ-ōl) Old. Eng.

A carol: a joyful song of praise, especially such a song as sung for sacred festivals like Christmas and Easter.

L

L

An abbreviation of left or linke, as L. H. left hand, Linke Hand. Notes to be struck with the left hand or foot, sometimes have the letter L over them.

la (lä) Fr. and It. adj. and n.

The French and Italian definite article, the; also in these languages always applied to the tone A. In the Aretinian system the sixth of the syllables used in naming the tones of the scale. In the fixed do system la always sounds for A; in the movable do system for the sixth tone of any major scale. Spelled lah in the Tonic Sol-fa system.

la bémol (lä bā-mŭl) Fr. n.

The note A flat.

la bémol majeur (lä bā-mŭl mă-zhŭr) Fr.

The key of A flat major.

la bémol mineur (lä bā-mŭl mē-nŭr′) Fr.

The key of A flat minor.

la bemolle (lä bā-môl′-lĕ) It.

The note A flat.

la bemolle maggiore (lä bā-môl-lĕ mäd-jō′-rĕ) It.

The key of A flat major.

la bemolle minore (lä bā-môl′-ĕ mē-nō′-rĕ) It.

The key of A flat minor.

la chant royal (lă shäñ rwä-yăl) Fr.

A form of early French poetry set to music. Pasquier describes it as a song in honor of God, the Virgin or the saints. It was written in heroic stanzas and closed with a L'envoy or stanza of dedication, recapitulation or moral. A French name for the choral hymns in honor of the Virgin sung by pilgrims on their return from the Holy Land.

la destra (lä dās′-trä) It. n.

The right hand.

la dièse (lä dē-ĕz) Fr. n.

A sharped: the note, A sharp.

la dièse mineur (lä dē-ĕz mē-nŭr) Fr.

The key of A sharp minor

la diesis (lä dē-ā'-sĭs) **It.**
The note A sharp.

la diesis minore (lä dē-ā'-sĭs mē-nō'-rĕ) **It.**
The key of A sharp minor.

la-illah-al-Allah (lä - ĭl - lä - äl - äl - lä) **Egyp.**
The syllables of a chant sung while Egyptian dervishes dance.

la maggiore (lä mäd-jō'-rĕ) It.
The key of A major. See also A.

la majeur (lä mā-zhŭr) Fr.
The key of A major. See also A.

la mineur (lä mē-nŭr') Fr.
The key of A minor. See also A.

la minore (lä mē-nō'-rĕ) It.
The key of A minor. See also A.

la poule (lä-pool) Fr. n.
Literally, the hen; one of the figures of a quadrille.

la stretta (lä strāt'-tä) It. n.
The pressing: in fugue, that part of the composition where the subject and answer are pressed or hurried together and overlap each other. A concluding passage played faster to enhance the effect. Used to indicate that the part so marked was to be performed in quick, concise style.

la volta (lä vōl'-tä) It.
1. The music which accompanied an old Italian dance. It was written either in three-four or three-eight time and was of a lively and animated nature.
2. A very old dance, sometimes given as the dance from which our modern waltz was evolved.

labecedisation
labecedization (lä-bā-sā-dĭ-zā'-shôn)
A change advocated by Hitzler in 1628, whereby the syllables used in the method of reaching and singing vocal music should be: la, be, ce, de, me, fe, ge, instead of as present, do, re, me, fa, sol, la, ce, do.

labial
1. Giving forth tones produced by the impact of a current of air against a sharp edge or lip, and thus applied to instruments like the flute or organ.
2. Organ pipes with lips, also called flue pipes.

Labialpfeife (lä-bĭ-äl'-pfī-fĕ) Ger. n.
From the Latin, labial, meaning lip, and the German, pfeife, meaning pipe: those organ pipes in which the tone is produced by the wind passing through a slit in the pipe and coming in contact with a sharp edge called a lip. These pipes are termed flue pipes in English in contradistinction to reed pipes.

Labialstimme (lä-bĭ-äl'-shtĭm-mĕ) Ger. n.
A stop in the flue works of organ pipes having lips, that is, in those in which the tone is produced by the vibration of a column of air within a tube; not a reed stop. Also called pfeife.

Labien (lä' bĭ-ĕn) Ger. **n.**
Pipes.

labisation
See labecedisation.

labium
Lip: applied to organ pipes, the flat vertical surface above or below the mouth of the flue pipes; when above, it is called the upper lip, and when below, the lower. The upper lip always has a sharp edge, and as the air comes up through the foot of the pipe, the sharp edge of the upper lip cuts it, causing the stream of air to vibrate. This sets the column of air in the body of the pipe in vibration, thus causing the sound.

lachrimæ (lăk'-rĭ-mē) Lat. n.
Tears: the name formerly given in England to the doleful tunes of the Calvinists.

lacrimando (lä-krĭ-män'-dō) It. part.
Mournful; sad; in a mournful, pathetic style.

lacrimosa (lä-krĭ-mō'-sä) Lat. adj.
Weeping: the first word in the eighth strophe of the Requiem Mass, hence the name of a movement or division of the grand musical requiem, usually of a plaintive and tender character.

Lade (lä'-dĕ) Ger. n.
A box or chest: in an organ, the windchest or reservoir. This is a chamber immediately below the pipes into which the air is forced by the bellows. As soon as a valve or pallet at the foot of the pipes is opened the air passes from the reservoir to the pipes, and the sounds are produced.

Lage (lä'-khĕ) Ger. n.
Position.
1. The position of a chord, that is, the position of the notes that compose it with relation to each other.
2. The position of the hand in violin playing.

Lagenwechsel (lä'-khĕn-vĕkhs-ĕl) Ger. n.
A change of position: shifting or changing the position of the left hand on playing the violin.

lagnoso (lăn-yō′-sō) It. adj.
Plaintive, doleful.

lagrimando (lä-grĭ-män′-dō) It. part.
lagrimoso (lä-grĭ-mō′-sō) It. adj.
Tearful; mournful: in a sad and mournful style.

lah
La, the name of the sixth note of the Tonic Sol-fa system.

lai (lĕ) Fr. n.
A complaint; lament; lay; song. A short plaintive song.

lali
A very large drum used by the natives of the Fiji Islands.

l'âme (l'äm) Fr. n.
The sounding-post. See also âme.

lament
In Scottish and Irish folk music, melodies of mournful character to which are sometimes set words of a plaintive cast. In Scotland the laments were mostly confined to the Highlands and were usually bagpipe tunes consisting of an air with a number of more or less irregular variations. Every clan had its own lament, played on occasions of death or other calamity. These compositions were wild and pathetic in character but often possessed a peculiar and haunting kind of beauty. Among the well-known laments are Lochaber No More, and Mackrimmon's Lament, and some may be found in Albyn's Anthology, Patrick McDonald's Highland Vocal Airs and other collections. Irish Laments may be found in the Aria di Camera.

lamentabile (lä-mĕn-tä′-bĭ-lĕ) It. adj.
Plaintive; sad; mournful: sad, melancholy or plaintive in style.

lamentando (lä-mĕn-tän′-dō) It. part.
Lamenting; mourning: a term meaning that music so marked is to be played in slow and mournful style.

lamentations
The funeral music of the Jews. Among the ancient Jews it was the custom to hire five flute players and usually a female singer to perform over the body of the deceased. The number of these musicians was increased according to the wealth of the family.

In the Roman Catholic Church the three first lessons appointed in the Roman Breviary for the Office of Matins on Thursday, Friday and Saturday of Holy Week, are taken from the Lamentations of Jeremiah. They were anciently adapted to plain-song melody, of which the most celebrated version is that printed by Guidetti in his Directorium Choir in 1582. Early in the Sixteenth Century the plain-song lamentations were superseded by a polyphonic setting by Genet, which was used until 1587, when Pope Sixtus ordered more appropriate and expressive music written. At his command Palestrina composed music to the First Lamentation for Good Friday, which was so successful that in 1588 he issued a complete set of nine lamentations. In 1640 the unpublished First Lamentation for Good Friday was substituted for the printed Lamentation and a composition by the lessons and accordingly three lamentation for Holy Saturday. Pope Benedict XIII. decreed that the shortened form of Palestrina's first lesson be supplanted by the full text of the lessons and accordingly three Lamentations by modern musicians were submitted for his approval. These were rejected, and Biordi was commissioned to add to the music of Palestrina and Allegri whatever was necessary to complete the text. This augmented version was used until 1731; when Clement XII. restored the Lamentations to their original form. In 1815 Baini restored Palestrina's printed Lamentation for the first day using the MS Good Friday composition for the second and Allegri's for the third. This arrangement is still in use.

lamentoso (lä-mĕn-tō′-sō) It. adj.
Mournful; lamentable.

lampon (läñ-pôn) Fr.
From the verb, lamper, to gulp down. Drinking songs.

lancers
A square dance originally called the lancers' quadrille. Two claimants for the idea of this dance are a Dublin dancing master named Duval, who is said to have taught it in 1817-18, and an Englishman, Joseph Hart, who claimed to have invented it in 1819. His version consisted of five figures,. la rose, la lodoiska, la dorset, les lanciers and l'étoille, the star. They were danced to airs from Italian, Polish and English composers. With a few changes, Hart's figures are still used.

lanciers (läñs-yā) Fr. n.
A set of quadrilles: an arrangement of sets of dances. See also lancers.

Länderer (lĕn'-dĕ-rĕr) Ger. n.
A slow waltz, German or Austrian, written in three-four or three-eight time, the last notes in each measure being a dotted eighth followed by a sixteenth.

länderisch (lĕn'-dĕr-ĭsh) Ger. adj.
In the style or measure of a country dance.

ländlich (lĕnt'-lĭkh) Ger. adj.
Rural; pastoral.

Landlied (länt'-lēt) Ger. n.
A rural song; a rustic song.

landu (län'-doo) Port.
A Portuguese dance written in duple time.

landums (län'-dooms) Port. n.
A kind of Portuguese music of a sentimental, melancholy nature.

lang (läng) Ger. adj.
Long, as used in the phrase, lang ausklingen lassen, let the sound be long in dying away.

Langer vorschlag (läng'-ĕr fōr'-shläkh) Ger. n.
Long fore-beat; a long appoggiatura. See also appoggiatura.

langsam (läng'-zäm) Ger. adj.
Slow, as used in the direction phrases, etwas langsam, rather slow, sehr langsam, very slow. Equivalent to largo (It.).

langsamer (läng'-zäm-ĕr) Ger. adj.
Slower.

language
In an organ flue-pipe, a horizontal strip of metal or wood, just inside the mouth. Also called languid.

languemente (län-gwĕ-mĕn'-tĕ) It. n.
Languor: a direction meaning that the passage so marked is to be performed in a soft and plaintive style.

languente (län-gwĕn'-tĕ) It. adj.
Languishing; feeble; faint.

languette (lăn-gĕt) Fr. n.
1. The tongue, or thin strip of brass or other metal attached to the lower part of the reed pipes of an organ. The vibration of the languette produces sound.
2. A key or valve of any wind instrument.

languido (län-gwē'-dō) It. part.
Languishing, fainting.

lantum (lăn'-tŭm) n.
A modern instrument like a hurdy-gurdy, but larger, having metallic reeds like an accordion, concertina or harmonium; played upon by means of keys or square buttons, and supplied with air by bellows.

lapideon (lä-pĭd'-ē-ŏn) Lat. n.
An instrument invented by Baudry. It consisted of a series of flint stones graduated and tuned to the scale and hung in a frame: it was played with hammers.

largamente (lär-gä-mĕn'-tĕ) It. adv.
Broadly; nobly; in a free, broad style of performance.

largando (lär-gän'-dō) It. adj.
Growing broader; becoming slower and more marked: this direction usually implies a crescendo or gradual increase in tone.

large
The longest note used in measured music. It was equal or to two longs or four breves, eight whole notes in modern notation. When one large was equal to three beats or longs, it was said to be in perfect time. When it was equal to two longs it was imperfect time.

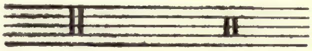
large (lărzh) Fr. adj.
Slow; wide; free: free and broad in style of performance.

large octave, once-marked
See octave, large, once-marked.

large octave, twice-marked
See octave, large, twice-marked.

large octaves
The octaves beginning on the second C below middle C.

large rest
A rest used about the period from the Twelfth to the Fourteenth Century and equal in value to the note called a large, four times the value of a modern whole note. The perfect large rest is represented by two thick lines extending across three spaces of the staff; that of the imperfect large is two thick lines across two spaces,



large second
A whole tone.

largement (lărzh-mäñ) Fr. adv.
Slowly; widely; freely: in free broad style of performance.

larghetto (lär-gĕt'-tō) It. adj.
Rather large: a word specifying a tempo, broad in style but not quite so slow as that designated by largo.

larghissimo (lär-gĭs'-sĭ-mō) It. adj.
As slow as possible; very broad, very large in treatment. The superlative of largo.

largo (lăr'-gō) It. adj. and n.
1. (adj.) Broad; slow; noble: a term

implying one degree quicker than grave and two degrees quicker than adagio.

2. (n.) A slow, dignified style.

largo andante (lär′-gō än-dän′-tĕ) It.
Slow; distinct; exact.

largo assai (lär′-gō äs-sä′-ē) It.
Rather slow; very slow; slow enough; with due breadth and slowness, broad and stately.

largo di molto (lär′-gō dē mōl′-tō) It.
The same as largo assai.

largo ma non troppo (lär′-gō mä nŏn trôp′-pō) It.
Slow, broad and stately, but not too slow.

largo un poco (lär′-gō oon pō′-kō) It.
Rather slow.

larigot (lăr-ĭ-gō) Fr. n.

larigot (lăr′-ĭ-gōt) Eng. n.

1. Kind of flageolet. Now obsolete.

2. A row of small open metal pipes the longest of which is only one and one-third foot and which sounds a nineteenth higher than the key depressed.

larigot stop or octave twelfth (lăr-ĭ-gō)
A group of pipes in the organ capable of giving a very shrill tone. They are pitched the interval of an octave plus a twelfth, or nineteen degrees above the ordinary pitch of the corresponding keys of the keyboard.

larmoyant (lărm-wä-yäñ) Fr. adj.
Weeping; pathetic; tearful.

laryngoscope
An instrument for inspecting the larynx. It consists of a concave reflector from which light is reflected to a mirror in the patient's mouth and thence to the larynx; the observer looks through a small aperture in the concave reflector. It was invented by Manuel Garcia in 1854 and is a great aid in the study of vocal physiology.

last shift
In violin playing the shift or position of the left hand nearest the lower end of the instrument.

lateral vibrations
Those vibrations of a sonorous body which occur at right angles to its length. The vibrations of a string are of this variety, although they apparently occur in the opposite direction. When the string is caused to vibrate slowly enough for the eye to observe the motion it appears to move from side to side of its position of rest. In reality, the vibrations are moving from end to end and it is the velocity with which they travel that causes the string to move from side to side.

latten strings
Strings for musical instruments, made of latten wire. Latten is a mixed metal composed of copper and zinc, and practically the same as brass. In the Middle Ages it had many uses, but is no longer in vogue except for articles in ecclesiastical use. The wire was made from strips of latten, beaten with a mallet until round, wire-drawing machines not having been invented.

laud
Praise; a hymn of praise: the canonical hour which directly follows matins, that is, one of the seven hours established for prayer in the Roman Catholic Church.

laud (lä-ood) Spa. n.
A stringed musical instrument; the lute.

lauda (lä-oo-dä) It. n.
Equivalent to laud.

Lauda Sion, Salvatorem (law′-dä zī′-ŏn Săl-vä-tō′-rĕm) Lat.
The name of a hymn sung as sequence at mass on the feast of Corpus Christi between the Gradual Oculi Omnium, and the Gospel for the Day.

Laudamus Te (law-dā′-mŭs tē or law-dä′-moos tā) Lat.
We praise Thee: part of the Gloria of the mass.

laudes (law′-dēs) Lat. n.

Laudi spirituali (law′-dī spĭr-ĭ-tchŭ-ā′-lē) Lat.

1. A composition for voice and instruments illustrating some subject taken directly from Scripture or paraphrased upon some theme in sacred history.

2. A name given to certain collections of devotional music compiled for the use of the laudisti or religious singing societies that flourished in Florence from the Fourteenth to the Eighteenth Century.

laudisti (law-dĭs′-tī) Lat. n.
The name applied to members of societies organized in Florence for the performance of spiritual songs called laudi.

Lauf (lôwf) Ger. n.

1. In instruments like the violin, the hollow part of the head in which the pegs are inserted.

2. A run, trill or division in singing or playing: a roulade.

Läufe (loi'-fĕ) Ger. n.
Runs; trills; a rapid succession of notes. A trill, a shake, a roulade or rapid series of notes sung to one syllable in vocal music.

Läufer (loi'-fĕr) Ger. n.
Trill; rapid divisions of notes; a flight or run of rapid notes. In vocal music, a trill, a shake, a roulade or rapid series of notes sung to one syllable.

Lauftanz (lôwf'-tänts) Ger. n.
Running dance: the German form of the courante, an old country dance in three-two, or six-four time, popular in England, France and Italy.

Launenstück (lôw'-nĕn-shtük) Ger. n.
A voluntary: an introductory performance on the organ, either extemporaneous or otherwise; also, a species of toccata, generally in two or three movements, calculated to display the capabilities of the instrument and the skill of the performer.

launig (lôw'-nĭkh) Ger. part.
Humorous; capricious; with light, gay humor; with facile characteristic expression.

laut (lôwt) Ger. adj.
Loud.
1. Forte.
2. Sound.

Laute (low'-tĕ) Ger. n.
1. The lute. In combinations, and in the plural, Lauten.
2. Also voice or sound.

läuten (loi'-tĕn) Ger. v. and n.
1. (v.) To sound, to ring, to toll.
2. (n.) The ringing of bells.

Lautenbalken (lôw'-tĕn-bäl'-kĕn) Ger. n.
Lute-beam; hence, the bridge of a lute. Also called in German, Lautensteg.

Lautenblatt (lôw'-tĕn-blät) Ger. n.
Lute-table: the belly of the lute.

Lautenclavicymbel (lôwt'-ĕn - klä - fĭ-tsĭm'-bĕl) Ger. n.
A lute harpsichord. This kind of harpsichord was invented in 1740 by J. S. Bach. Woven through the gut strings was a cloth damper, which, when applied, caused the tones to sound so much like a lute, that even an experienced lute player was deceived.

Lautenfutter (low'-tĕn-foo'-tĕr) Ger. n.
Lute-case; lute-box; a sheath or case in which to carry the lute.

Lautengeige (lôw'-tĕn-gī'-gĕ) Ger. n.
Lute violin: a viol.

Lauteninstrumente (low' - tĕn - ĭn - shtroo-mĕn'-tĕ) Ger. n.
An instrument having strings plucked by the fingers or by a plectrum.

Lautenist (low'-tĕn-ēst) Ger. n.
Lute player.

Lautenkasten (low'-tĕn-käs'-tĕn) Ger. n.
The same as Lautenfutter.

Lautenmacher (low' - tĕn - mäkh' - ĕr) Ger. n.
Lute maker.

Lautenschlager (low'-tĕn - shlä'-khĕr) Ger. n.

Lautenspieler (low'-tĕn-shpē'-lĕr) Ger. n.
Lute player.

Lautenzug (lôw'-tĕn-tsoog') Ger. n.
Lauten, lute, zug, stop: hence, the lute stop in an organ.

lautlos (lôwt'-lōs) Ger. adj.
Mute; silent; soundless.

lay
1. A song. A kind of narrative poetry among ancient minstrels. It is said to have been modeled on Greek verse and was of two kinds, the greater lay consisting of twelve couplets of verses in different measures, and the lesser comprising sixteen or twenty verses.
2. The modern meaning is any short song or air of melancholy character.

lay-clerk
A vocal officiate in a cathedral who takes part in the services and anthems but is not of the priesthood.

laymen
Vocal officiates in the cathedral who are not of the priesthood.

le (lŭ) Fr. art., mas.

le (lā) It. art., fem.
The.

lead
1. The giving out, or announcing of the theme or subject by one part.
2. The sign marking the successive entrance of parts of a canon. See also presa.

leader
1. A conductor; director.
2. The first violin in an orchestra; the first cornet in a brass band; first clarionet in a wind band; in a mixed chorus the first soprano. In small orchestras the first violin usually is, and in former times always was, conductor also.
3. The director of a choir.

leading

1. (n.) The advance of the melody from one tone to another, in any part or parts.

2. (adj.) Principal; chief; guiding.

leading chord

The chord consisting of the fifth note of the scale, its third and fifth. This is called the leading chord because it leads the harmony into the chord built on the tonic or first note of the scale, and establishes the key. The same as the dominant chord.

leading melody

The principal melody or theme of a composition of several parts.

leading motive

The musical motive, theme or phrase characteristic of, or accompanying one of the persons in a drama, or some particular emotion or situation of the drama. The motive which recurs at suitable intervals. This is also used for similar motives in opera, oratorio and even program music. Equivalent to Leitmotif, a term used by Wagner.

leading note

The major seventh of any scale which is the note a half tone below the keynote; the note a major third or four half steps above the dominant or fifth note of the scale. Called leading note because it rises up or leads up to and seems to demand the next note, the tonic.

leading tone

The seventh note of the scale of any key when it is a half tone below the keynote or last note of the scale. Same as leading note.

leap

1. To move from one tone to another more than one degree above or below it, as from C to A.

2. In piano playing a spring from one chord to another in which the hand is lifted clear of the keyboard.

leaves

The upper and lower boards of the organ bellows.

lebendig (lā'-bĕn'-dĭg) Ger. adj. and adv.

1. (adj.) Living; alive; quick.

2. (adv.) Lively; animated.

lebhaft (lāp'-hăft) Ger. adj.

Quick, sprightly, gay, lively.

Lebhaftigkeit (lāp'-hăft-ĭkh-kīt) Ger. n.

Liveliness; sprightliness; vivacity; animation.

leçon (lŭ-sôñ) Fr. n.

Lesson; lecture; a study; a piece of music intended to develop the taste, skill and power of the player. A name used from the beginning of the Seventeenth to the close of the Eighteenth Century to denote pieces for the harpsichord and other similar instruments, usually referring to a collection of pieces forming a suite. This name was sometimes applied to concerted chamber music.

ledger lines

The short extra or additional lines drawn above or below the staff, to hold any notes too high or too low to be placed on or within the staff.

ledger space

A space bounded on one or on both sides by ledger lines.

leere Saiten (lā-rĕ zī'-tĕn) Ger.

Empty string; open strings: in stringed instrument playing, strings not pressed against the frets by the fingers.

legabile (lĕ-gä'-bĭ-lĕ) It. adj.

legando (lĕ-gän'-dō) It. part.

Tied; connected; smooth. A direction indicating that the piece shall be played in a smooth, graceful, close manner. This is often indicated by a curved mark, called a slur, written over the notes. See also legato.

legare (lĕ-gä'-rĕ) It. v.

To bind, to slur: to join two or more notes together by means of a curved line above or below them in writing music. In playing, to hold the sound of one note until the sound of the next note commences.

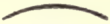
legatissimo (lĕ-gä-tĭs'-sĭ-mō) It. adj.

Most closely bound: a direction meaning that the passage so marked is to be performed very smoothly.

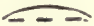
legato (lĕ-gä'-tō) It. adj.

Bound, tied. A direction meaning that music so marked is to be played smoothly and closely, each note being held until the next is sounded. Also syncopation, or the binding of an unaccented note to the following accented note of the same pitch, thus throwing the accent on the first note. In singing, a legato passage is sounded upon a single vowel; on stringed instruments, by a single stroke of the bow; on piano by keeping each finger upon its key until the exact moment of striking the next: on wind instruments having holes or keys, it is played in one breath, the notes being produced by opening or stopping the holes; on wind instruments in which different sounds are produced by the action of the lips, a true legato cannot be rendered except in rare cases where the tone may be produced by stopping the bell of the instrument with the hand. Abbr. leg.

legato mark

A slur, i. e., a curved line  drawn above or beneath notes which are to be smoothly connected. The curve covers as many notes as are to be played with a single breath, a single stroke of the bow or a connected gliding motion of the fingers.

legato, mezzo (lĕ-gä′-tō mĕd-zō) It.

Slightly legato, indicated 

legato touch

A touch or method of playing in which one tone is held until it exactly connects with the following tone: this produces a passage of smooth and graceful effect and is indicated by the word legato or by a curved line over or under the notes. See also legato.

Legatobogen (lā-gä′-tō-bō′-khĕn) Ger. n.

Legato mark. See also legato.

legatura (lĕ-gä-too′-rä) It. n.

See ligatura.

legatura di voce (lĕ-gä-too′-rä dē vō′-chĕ) It.

In vocal music a group or series of notes to be sung in one breath to one syllable.

legend Eng. n.

légende (lā-zhäñd) Fr. n.

Legende (lā-gĕn′-dĕ) Ger. n.

A romantic composition based on a ballad or narrative poem which serves either as text or program.

Legendenton (lā′-gĕn-dĕn-tōn) Ger. n.

Used in the phrase, in Legendenton, in the style of a legend or romance.

léger (lā-zhā) Fr. adj., mas.

Light; nimble; airy; feeble; faint.

léger et animé (lā-zhā ĕt ăn-ĭ-mā) Fr.

Light and animated.

leger lines

See ledger lines.

leger space

See ledger space.

legèrement (lā-zhār-mäñ) Fr. adv.

Lightly, trippingly, airily; easily; gracefully.

legèreté (lā-zhăr-tā) Fr. n.

Lightness; frivolity; nimbleness: rapidity; agility.

leggenda (lĕd-jĕn′-dä) It. n.

Legend; a tale.

leggeramente (lĕd-jĕr-ä-mĕn′-tĕ) It. adv.

Lightly; nimbly; swiftly; rapidly.

leggeranza (lĕd-jĕr-än′-tsä) It. n.

leggerezza (lĕd-jĕr-ĕt′-tsä) It. n.

Lightness; fickleness; agility.

leggerissimamente (lĕd-jĕr-ĭs-sĭ-mä-mĕn′-tĕ) It. adv.

Most lightly and sprightly.

leggermente (lĕd-jĕr-mĕn′-tĕ) It. adv.

Lightly; nimbly; swiftly; rapidly.

leggiadramente (lĕd-jä-drä-mĕn′-tĕ) It. adv.

Gracefully; gallantly; delightfully; charmingly; a rapid style of performance having no marked accent; in a brisk and cheerful style.

leggiadro (lĕd-jä′-drō) It. adj.

Graceful; gallant; delightful; charming: rapid in style of performance and having no marked accent.

leggieramente (lĕd-jā-rä-mĕn′-tĕ) It. adv.

Lightly; easily; nimbly; rapidly; with the utmost lightness and facility. In piano playing, leggiero means that the keys are struck very rapidly and with only sufficient force to produce the sound. They are usually soft. When passages are to be legato, or smooth in their rendering, the fingers must move freely and strike the keys with considerable percussion, but with the slightest amount of force. In instruments of the violin family leggiero passages are played by diminishing the pressure of the bow on the strings.

leggierezza (lĕd-jā-rĕt′-tsä) It. adj.

Lightness; nimbleness; delicacy; signifying a light elastic style.

leggiermente (lĕd-jār-mĕn′-tĕ) It. adv.

See leggieramente.

leggiero (lĕd-jā′-rō) It. adj.

Light, easy, nimble. Abbr. legg., leggo.

leggierucolo (lĕd-jā-roo-kō′-lō) It. adj.

Rather lightly.

leggio (lĕd′-jō) It. n.

Reading desk; low pulpit: the choristers desk in a church choir.

legno (lān′-yō) It. n.

legno, col (kŏl lān′-yō) It.

With the wood: a direction in violin playing meaning to strike the strings with the back of the bow.

Lehrer (lā′-rĕr) Ger. n.

Teacher; master; instructor.

Lehrerin (lā′-rĕr-ĭn) Ger. n.

Female teacher.

Leichengedicht (lĭkh′-ĕn-gĕ-dĭkht.) Ger. n.

Funeral elegy; monody.

Leichenmusik (lī'-khĕn-moo-zēk') Ger. n.

Funeral music.

Leichenton (lī'-khĕn-tōn) Ger. n.

A doleful sound.

leicht (līkht) Ger. adj.

Light; brisk; facile.

leicht bewegt (līkht' bĕ-vākht) Ger.

With slight agitation; with light motion; lightly and swiftly.

leichtfertig (līkht'-fĕr-tĭkh) Ger. adj.

Lightly; carelessly.

Leichtheit (līkht'-kīt) Ger. n.

Leichtigkeit (līkht'-ĭkh-kīt) Ger. n.

Lightness; facility; easiness.

Leidenschaft (lī'-dĕn-shäft) Ger. n.

Passion: emotion; as used in the phrase, mit leidenschaft, passionately, with strong emotion.

leidenschaftlich (lī'- dĕn - shäft - lĭkh) Ger. adv.

Passionately; fervently; vehemently.

Leier (lī'-ĕr) Ger. n.

1. A lyre.
2. A hurdy-gurdy.
3. A monotonous, humdrum tune.

Leierkasten (lī'-ĕr-käst-ĕn) Ger. n.

1. Leier a lyre, Kasten a box; hence, a hurdy-gurdy.

2. Leier also means a monotonous tune; hence, derisively used of instruments whose tones are no longer musical. An old piano is often referred to as a Leierkasten.

Leiermädchen (lī'-ĕr-māt'-khĕn) Ger. n.

A girl who plays on a hurdy-gurdy.

Leiermann (lī'-ĕr-män) Ger. n.

A man who plays on a hurdy-gurdy.

Leierorgel (lī'-ĕr-ôrkh-ĕl) Ger. n.

A hand organ: barrel organ.

Leierspieler (lī'-ĕr-shpē-lĕr) Ger. n.

One who plays on a lyre.

leigla (lā-ēl'-yä) Spa. n.

An old Moorish dance.

leila (lā-ē'-lä) Spa. n.

A Moorish dance.

Leine (lī'-nĕ) Ger. n.

A line of the staff.

leise (lī-zĕ) Ger. adj. and adv.

1. (adj.) Low; not loud.
2. (adv.) Gently; softly.

Leise wie fur sich (lī'-zĕ vē für zĭkh) Ger.

Softly, as if to one's self.

Leitakkord (līt'-äk-kôrd) Ger. n.

A chord or harmony leading instinctively to another, as the chord built on the dominant or fifth note of the scale instinctively leads to the chord built on the tonic or first note.

Leiter (lī'-tĕr) Ger. n.

1. Ladder: the scale of any key.
2. The leader; conductor.

Leitereigen (lī'-tĕr-īkh'-ĕn) Ger. n.

Belonging to the scale: notes belonging to any major or minor scale under consideration; chords formed of such notes.

Leiterfremd (lī'-tĕr-frĕmt) Ger. n.

Not belonging to the scale: notes raised or lowered a half tone by sharps or flats, or chords containing one or more such notes. Accidental sharps or flats not belonging to the key.

Leitmotif (līt-mō-tēf') Ger. n.

A guiding theme, consisting of a short passage or striking melody, which represents some certain character, action or emotion important in the composition. This motive recurs at appropriate points in the development of the music, such as the introduction or appearance of the character it represents, or the mention or discussion of the deed or sentiment, or even when the character, object or emotion is under consideration when not present. Leit motives serve to unify the composition and also to bring into prominence the important parts by attracting the attention by a theme already familiar to the hearer. Synonym of Leitmotiv and equivalent to leading motive.

Leitmotiv (līt'-mō-tēf) Ger. n.

See Leitmotif.

Leitton (līt'-tōn) Ger. n.

Leading note: the major seventh of any scale. The note a half tone below the keynote. The note four half tones above the dominant or fifth note of the scale. See also leading note.

Leittonwechselklange (līt-tōn-vĕkh'-zĕl-klĕng-ĕ) Ger. n.

The name given by Riemann in his new theory of harmony to opposite chords, one major, the other minor, the primes or first notes of which are leading notes to each other. These chords may be substituted for one another as are parallel chords.

Lene (lē'-nē)

An old term for a note held in one of the harmonic parts of a composition while the other parts are in motion.

lenezza (lā-nĕt'-tsä) It. n.

Gentleness; mildness; as used in the phrase, con lenezza, in a gentle, quiet manner.

leno (lā'-nō) It. adj.

Weak; faint; dull; flexible; pliant.

lent (läñ) Fr. adj.

Slow: slow in tempo; the same as lento.

lentamente (lĕn-tä-mĕn'-tĕ) It. adv.

Slowly; softly; gently.

lentando (lĕn-tän'-dō) It. adj.

A direction phrase, meaning becoming slower by degrees; slackening the time.

lentement, très (tră läñt-mäñ)

Very slowly: the movement so marked is to be performed in slow time.

lenteur, avec (ăv-ĕk läñ-tŭr') Fr.

Slowly, with sedate and lingering movement.

lentezza (lĕn-tĕt'-tsä) It. n.

Slowness, as used in the phrase con lentezza, with slowness and delay. Equivalent to avec lenteur.

lentissimamente (lĕn-tĭs-sĭ-mä-mĕn'-tĕ) It. adj.

lentissimo (lĕn-tĭs'-sĭ-mō) It. adj.

Very slow, or as slow as possible; extremely slow.

lento (lĕn'-tō) It. adj.

Slow; heavy: slow in tempo. This adjective implied a time and style similar to a slow andante, or between andante and largo. Also used as a qualifying term as adagio non lento.

lento assai (len'-tō äs-sä'-ē) It.

lento di molto (lĕn'-tō dē mōl'-tō) It.

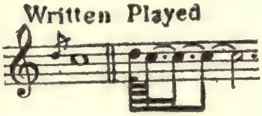
Very slowly.

lepsis lĕp'-sĭs) Grk. n.

A term used in ancient music for one of the three branches of melopæia, or the art and rules of composition. By lepsis the writer determined whether to place the notes of his melody in the hypatoides or lower part of the octave, the netoides or upper part or the mesoides or middle part.

lesser appoggiatura (ăp-pôd-jä-too'-rä)

A short appoggiatura; an ornament consisting of a note one degree above or below the principal note, and preceding it, properly written as a small eighth or sixteenth note with a slanting stroke through its hook. It takes the accent of the principal note and is played very swiftly, varying but slightly in different tempos. Its time value is subtracted from that of the principal note. See also appoggiatura.



lesser barbiton (bär'-bĭ-tŏn) Grk. n.

The small three-stringed violin or kit, about sixteen inches long, once used by dancing masters.

lesser comma

The comma is the name for various small intervals forming the difference of pitch between two almost equal tones. The lesser comma is the difference between the second third below the fourth fifth in the descending circle of fifths, and the third octave below the given tone. For example, c:d::2025:2048. See circle of keys. Various small intervals used in mathematical calculation but not in practical music. Equivalent to diaschisma.

Lesser Litany

1. Kyrie eleison, Christe eleison, Kyrie eleison, "Lord, Christ, have mercy upon us," repeated three times at the beginning of the eucharistic office or mass.

2. In the English Book of Common Prayer the Lesser Litany consists of these same petitions with the following versicles or prayers and responses in the Litany.

3. In the Orders for Morning and Evening Prayer the above petitions with the versicles and responses following them.

lesser sixth

An interval of eight half steps. The same as minor sixth.

lesser third

An interval equal to three half steps. The same as minor third.

lesson

1. The English name of the suite or the various members of it.

2. In the Seventeenth and Eighteenth Centuries the name for the several exercises or movements for harpsichord or piano, which together formed a suite.

lestamente (lĕs-tä-mĕn'-tĕ) It. adv.

Quickly, nimbly.

lestezza (lĕs-tĕt'-tsä) It. n.

Agility; nimbleness; cunning; quickness.

lestissimamente (lĕs-tĭs-sĭ-mä-mĕn'-tĕ) It. adv.

Very quickly.

lestissimo (lĕs-tĭs'-sĭ-mō) It. adj.

Very quick.

lesto (lĕs'-tō) It. adj.

Quick; nimble; light; lively; cheerful; gay.

letter-name

1. A letter used to designate a tone, note, key or staff degree.

2. The first seven letters of the alphabet, A, B, C, D, E, F, G, used to form the letters of the scale and repeated in every octave. They represent the notes and determine their pitch.

letter notation

The indication of musical sounds by means of letters. It seems to be the oldest form of notation and was in use among the Greeks, whose system of notation was employed by theorists of Western Europe up the the Tenth Century, A. D. In the Tenth Century the first seven letters of the Roman alphabet replaced the first seven letters of the Greek alphabet as names for the seven sounds of the diatonic scale, but with a meaning differing from the modern meaning. The western monk, Odo, Abbot of Cluny, according to many authorities, gave the letters their present meaning, thus: ancient A, B, C, D, E, F, G correspond to modern C, D, E, F, G, A, C. In old notation C, D and G, A were half tones; in modern, B, C and E, F are half steps. About the Tenth Century the capitals, small letters and double small letters began to be applied to different octaves; sometimes the capitals were continued up to P for the second octave, a system we find in use up to the Twelfth Century. Modern notation, attributed to Odo, became merged with the system founded by Guido D'Arezzo. This system consisted of a scale of twenty notes, two octaves and a sixth, of which the first octave was designated by capital letters, the second by small and the sixth by double small letters. The present system of notation was fully developed as early as 1619, but the old continued in use after that time.

Letters with chord meanings were first used at the beginning of the Nineteenth Century, the capital letter indicating the major chord of the sound expressed by the letters, the small letter indicating the minor chord and a small nought marking the diminished triad composed of a note plus the note three and one-half steps above, plus its imperfect fifth, the note three whole tones above it.

The capital and small letters were also used to represent the major and minor keys. Thus A, means the key of A major, and a, the key of A minor. Hauptmann invented a system for distinguishing fifth sounds and third sounds by letters, the capitals standing for fifths, the small letters for thirds, but this is not accurate enough for scientific usage. Helmholtz in his Lehre von den Tonempfindungen, contrived another method by which the lower pitch was indicated by a horizontal stroke under a capital letter for the second third above the note, thus: ce, e$\underline{G}\sharp$ and a similar stroke above a capital letter indicates higher pitch for the second third below the note, thus: a b c, $\overline{F}\flat$ a b.

Ottingen simplified this method by using the horizontal stroke, but not the capital. In his system, a stroke above a letter indicated an interval of a third above a note, a stroke below, an interval of a third below; two strokes indicated the second third or three the third, and so on. Unfortunately in his second edition of the above named book Helmholtz reversed the meaning of the strokes as used by Ottingen, and therefore it is necessary to know whether the music follows the arrangement of Ottingen or Helmholtz.

letterale (lĕt-tĕ-rä'-lĕ) It. adj.

letteralmente (lĕt-tĕ-räl-mĕn'-tĕ) It. adj.

Literally, word for word; exactly as written.

letters doubled

Capital letters doubled (CC) indicate that the tone is an octave lower than that represented by a single capital (C). Organists usually designate by double capitals the third octave below middle C, which is more generally represented by C. See also double letters.

letters, Gregorian

See Gregorian letters.

lettura di musica (lĕt-too'-rä dē moo'-zĭ-kä) It.

A musical lecture: a lecture on a musical subject.

leuto (lā-oo'-tō) It. adj.

Slow: implying a pace and style similar to a slow andante.

leva (lā'-vä) It. n.

Lift: release; as used in the phrases, si leva il sordino, lift the mute, si leva i sordino, release the dampers.

levé (lŭ-vā') Fr. adj.

Raised: in beating time the up stroke of the baton; the unaccented part of the measure.

levet
A blast of a trumpet, probably that by which soldiers are called in the morning. Obsolete.

levezza (lĕ-vĕt′-tsä) It. n.
Lightness.

levier pneumatique (lŭv-yā nŭ-mă-tēk′) Fr.
Pneumatic lever Same as pneumatic action.

Leyer (lī′-ăr) Ger. n.
A lyre. An old spelling of the German word Leier.

lezioni (lā-tsĕ-ō′-nē) It.
A lesson or lecture.

leziosamente (lā-tsĭ-ō-sä-mĕn′-tĕ) It. adv.
Delicately; effeminately; affectedly.

liaison (lē-ĕz′-ôñ) Fr. n.
Binding note; slur; slurring; ligature; smoothness of connection: a tie or curved line joining two notes of the same pitch, which are to be rendered as one note equal to the combined time value of the two. See **tie** and **slur.**

liaison de chant (lē-ĕz′-ôñ dŭ shäñ) Fr.
The sostenuto style of singing; that in which the notes are sustained, or held their full time value.

liaison d'harmonie (lē-ĕz′-ôñ dăr-mô-nē) Fr.
Literally, joining together of sounds: syncopation; the tying of a weak or unaccented beat of a measure to the following strong beat, and shifting the accent from the strong beat to the naturally unaccented beat.

libellion
A variety of automatic music box: Its distinguishing feature is that its notes are represented by perforations in sheets of tough cardboard which can be made continuous as they pass through the box, thus compositions of any length may be performed.

liberamente (lē-bĕ-rä-mĕn′-tĕ) It. adv.
Freely.

libero (lē′-bĕ-rō) It. adj.
Free, unrestrained.

librement (lēbr-mäñ) Fr. adv.
Freely.

librettist
One who writes the words of opera, oratorio or drama.

libretto
A little book: the text of an opera. It is easily seen that an ordinary dramatic poem is not, as it stands, suitable for opera. The operatic requirements of solos or duets or quartets in suitable places, and the introduction of a body of people on the stage to form a chorus when it is needed, make it necessary that almost every poem or story or drama be especially prepared for operatic treatment. This special arrangement of the whole opera is called a book, or libretto.

licence (lē-säñs) Fr. n.
A temporary deviation from the accepted rules which form the standard system of harmony, or a breaking of an arbitrary law in such respects as it is found deficient, its basis unsound and unsufficient.

license
In music, as in every other art, many rules or laws have been made for the guidance and support of the composer. From time to time, as the art has progressed, certain of these laws have become too narrow to cover all the possible forms and usages with which they are concerned and it is necessary to make certain concessions. These concessions are called licenses and are the result of the discovery and successful use of new principles or combinations, by men of acknowledged position among musicians.

licenza, con alcuna (kōn äl-koo′-nä lē-chĕn′-tsä) It.
With a certain freedom.

liceo (lē-chā′-ō) It. n.
Academy: the name of some Italian music schools and other musical institutions.

lich (lĭkh) Ger.
A suffix equivalent to like, or ly.

lichanos (lĭk′-ä-nŏs) Eng. n. from Grk.
In Greek lyres the string that fell under the forefinger of the left hand.

Lichanos hypaton (lĭk′-ä-nŏs hĭp′-ä-tŏn) Grk.
Uppermost: the longest and deepest toned string of the lyre. The ancient Greek double octave system was composed of five tetrachords, or groups of four tones. The lichanos hypaton was the third sound of the first or lowest tetrachord, and corresponded to the modern D on the third line of the bass clef.

Lichanos meson (lĭk-ä-nŏs mē′-sŏn) Grk.
1. Middle string of the lyre.
2. The third sound of the meson or middle tetrachord, a group of four tones, in Greek music. This note corresponds to the modern G on the fourth space of the bass clef.

lié (lē-ā′) Fr. adj.

Tied; bound, smooth: a term meaning that each note is to be held until the following note is sounded; marked by a slur connecting the notes so held and played. Equivalent to legato.

lié coulant (lē-ā′ koo-läñ) Fr.

Slurred; flowing.

Liebesflöte (lē′-bĕs-flā-tĕ) Ger. n.

Literally, love flute.

1. A flute sounding an interval of a minor third, or one and a half tones, below the written notes, therefore, standing in A, although often mistakenly said to be in B natural. It is now obsolete.

2. An organ stop of four or eight foot pitch, that is, one whose lowest tone is either one or two octaves below middle C.

Liebeslied (lē′-bĕs-lēt) Ger. n.

Love-song.

Liebhaber (lēp′-hä-bĕr) Ger. n.

Amateur; a lover of music.

lieblich (lēp′-lĭkh) Ger. adj.

Lovely; sweet toned; charming; often used to describe the tone of certain organ stops.

Lieblichgedacht (lēp′-lĭkh-ghĕ-däkht′) Ger. n.

An organ stop composed of pipes covered at the top and producing a tone typical of the organ and of especially sweet quality.

Lied (lēt) Ger. n.

A song, a ballad, a lay: especially applied to German songs in which there is close unity between the words and music. There are two kinds of lieder: strophic, in which the same music is repeated for each stanza, and durch componirt, in which there is different music for each stanza.

Lied form (lēt′ fôrm) Ger.

Song form; melody form.

1. Any slight musical form consisting of a simple melody simply accompanied.

2. According to Herr Bernhard Marx, all pieces of music having one single idea which is presented, either in one developed section, or as a period with first and second phrase, or as a period divided into first and second similar parts, or first, second and third parts, the third part here being a repetition of the first. Two such complete forms may be combined in one piece, but occur without close connection, perhaps with the two parts twice or thrice repeated. In this case the second group will be called the trio and the third group the second trio, and will be treated as a second independent piece.

Lied singen (lēt zĭng-ĕn) Ger.

To sing songs.

Liedchen (lēt′-khĕn) Ger. n.

A little song; short song or melody.

Lieder (lē′-dĕr) Ger. n.

Songs.

Lieder ohne Worte (lē′-dĕr ō-nĕ vōr′-tĕ) Ger.

Songs without words. Mendelssohn's title for a group of piano pieces.

Liederbuch (lē′-dĕr-bookh) Ger. n.

Song book.

Liederbund (lē′-dĕr-boont) Ger. n.

Singing society.

Liedercyclus (lē′-dĕr-sī′-kloos) Ger. n.

Synonym of Liederkreis.

Liederdichter (lē′-dĕr-dĭkht-ĕr) Ger. n.

A lyrical poet; a song composer.

Liederkrantz (lē′-dĕr-kränts) Ger. n.

1. A choral society.

2. A wreath, that is, a collection or series of songs.

Liederkreis (lē′-dĕr-krīs) Ger. n.

A set of songs which may be sung separately, but are really one composition, by the unity of thought running through the stanzas of the poem to which the music is set. Sometimes a motive is repeated in vocal part or accompaniment for the sake of unity.

Liedersammlung (lē′-dĕr-zäm′-loongk) Ger. n.

A collection of songs.

Liedersänger (lē′-dĕr-zĕng-ĕr) Ger. n.

A ballad singer; a minstrel.

Liederspiel (lē′-dĕr-shpēl) Ger. n.

Vaudeville: a play with well-known or popular airs introduced into it. The German equivalent to French vaudeville and English light opera. An operetta composed of music and dialogue of light and lively character.

Liedersprache (lē′-dĕr-sprä-khĕ) Ger. n.

Language or words peculiarly fit for songs.

Liedertafel (lē′-dĕr-tä′-fĕl) Ger. n.

Societies organized to practise male part songs, which met informally, singing, eating and drinking; they have greatly promoted the development of the art of male part-singing.

Liedertäfler (lē-dĕr-tĕf′-lĕr) Ger. n.

Glee-singers.

Liedertantz (lē′-dĕr-tänts) Ger. n.

A dance into which songs are introduced.

liée, note (nôt lē-ā) Fr.

Literally, a tied note; one of several notes united by a tie; one of a number of notes of equal value, as eighth notes or sixteenth notes, the hooks of which are run together in one or more thick strokes.

lier (lēr) Dutch n.

A lyre.

ligare (lĭ-gä′-rĕ) It. v.

To bind; to tie; to join together: in written music to place a curved line over two or more notes to indicate that each note is to be held until the next note is sounded, thus giving a smooth and flowing effect.

ligato (lē-gä′-tō) It. part and adj.

Bound, tied together; applied to notes.

ligatostil (lĭkh-ä′-tō-shtēl′) Ger. n.

The German term for the strict as distinguished from the free style of composition. Its chief characteristic is that its notes are very seldom detached, all discords being prepared, that is, made pleasing to the ear by means of unaccented notes tied to the principal notes, which receive the accent from the principal note and some of its time value.

Ligatur (lē-gä-toor′) Ger. n.

ligatura (lē-gä-too′-rä) It. n.

ligature Eng. n.

ligature (lē-gä-tür) Fr. n.

1. An old name for a brace, slur or tie.

2. In old mensurable music, that is, music expressing a determinate time value of the tones in its notes, a succession of two or more notes to be sung to one syllable. Since the slur or curved line written over the notes was not then in use the ligature was indicated by writing the notes close together or joining them in various ways.

3. In modern music a group of successive notes to be sung to one syllable or in one breath; in instrumental music a succession of notes played with one stroke of the bow or in one breath.

light

1. An adjective applied to any thin, airy composition; any music that is not carefully composed.

2. Applied to the touch of an instrument, when its keys make little resistance to the pressure of the fingers.

light opera

An opera upon a comic or farcical subject, in which light songs, amusing incidents, dances, and fancy choruses are strung along together upon a very slender plot, almost no plot, sometimes. The chief aim is amusement and gaiety, and the music is lively and catchy.

ligne (lēyn) Fr. n.

Line: a line of the staff.

ligne additionnelle (lēyn ăd-dēs-yŭ-nĕl′) Fr.

Additional line. A line added above or below the staff.

ligneum psalterium (lĭg′-nē-ŭm säl-tē′-rĭ-ŭm) Lat.

A series of pieces of wood of graduated lengths, arranged in such a manner as to produce the different notes of the scale. The pieces are supported on two strings, and the tone is produced by striking. An ancient instrument found in many countries. Xylophone, Strohfiedel, Gigelira and wooden laughter are other names for the same.

lilt (lĭlt) Scotch.

1. (n.) An Irish dance accompanied with singing.

2. (v.) To sing, pipe or play cheerfully; or, according to one authority, even sadly.

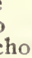
limite (lē-mĭ-tĕ) It. n.

Limit.

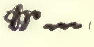
limma (lĭm′-mä) Eng. from Grk.

An interval used in ancient Greek music, less in value than a half tone, by a comma, or very small interval not used in practical music. When taken from the major tone the remainder is called the apotome, or chromatic half tone.

line, waving

1. A perpendicular waving line  that is placed before a chord to indicate that the notes of the chord are to be played in succession. See arpeggio.

2. A horiontal waving line marks a continuation, e.g., *8va*---------- or *8*---------- in the line covers the exact number of notes that are to be played an octave higher than written; in the trill is shows how far the trill extends.



linea (lē′-nĕ-ä) It. n.

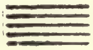
Line: a line of the staff.

linea riga (lē′-nĕ-ä rē′-gä) It.

The lines of the staff.

lines

The parts of a staff on or between which the notes are placed.



lines, added
Lines added above or below the staff. The same as leger lines.

lines, bar
Lines drawn perpendicularly across the staff, dividing it into measures.

lines, horizontal
See horizontal lines.

lines, ledger

lines, leger
Short lines above and below the staff to accommodate those notes too high or too low to be written on the staff.

lingua (lĭn'-gwä) It. **n.**
The tongue, or thin strip of brass or other metal attached to certain organ pipes, which vibrates and thus produces sound.

Lingualpfeife (lēn-goo-äl'-pfī-fĕ) Ger. **n.**
A reed pipe; usually, Zungenpfeife.

lingula (lĭng'-gū-lä) Eng. n from Lat.
1. The upper part of the wind pipe; an aperture in the larynx controlling vocal production.
2. The tongue of a Greek flute.

Linie (lē'-nē) Ger. n., sing.

Linein (lē'-nĭ-ĕn) Ger. n., pl.
Lines; lines of the staff.

Liniensystem (lē'-nĭ-ĕn-zēs-tām) **Ger. n.**
Literally, line system; the lines of the staff and the scale so formed.

lining-out
The old practise or reading out one or two lines of a hymn before singing them.

linings
In such instruments as the violin, the strips of pine glued to the ribs inside the body, to stiffen the fixed structure.

link (lĭnk) Ger. adj.
Left; lefthand. Abbr. l.

linke Hand (lĭnk'-ĕ hänt) Ger.
Left hand.

linos (lī'-nŏs) Grk. **n.**
1. A song of which Linos was the subject.
2. A rustic air; a dirge.

lion dance
A pantomime dance of the ancient Greeks. In this dance the strength and majesty of the lion were represented.

lip
Act of blowing a wind instrument.

lip Eng. n.

Lippe (lĭp'-pĕ) Ger. **n.**
The flat surfaces above and below the mouth of an organ pipe, called the upper and lower lip.

Lippenpfeife (lĭp'-pĕn-pfī-fĕ) Ger. **n.**
Flue-pipe; usually Labialpfeife.

liquid
An adjective applied to the smooth succession of sweet and mellow sounds of any voice or wind instrument; also applied to the tones themselves considered separately.

lira (lē'-rä) It. n.
Lyre: although the ancient lyre resembled a harp, the lira of the Sixteenth to Eighteenth Centuries was a bowed instrument, a species of viol, having a varying number of strings.

lira Barberina (lē'-rä bär-bĕ-rē'-nä) It. n.
A small, bowed instrument invented by John Baptist Doni in the Seventeenth Century, and named in honor of his patron, Cardinal Barberini.

lira da braccio (lē'-rä dä brät'-shō) It. n.
An obsolete bow instrument, in size and shape like the tenor viol, with seven strings, five above and two beside the fingerboard.

lira da gamba (lē'-rä dä gäm'-bä) It. **n.**
An obsolete instrument like the lira da braccio in shape, but held between the knees and having twelve to sixteen strings, two of which lay beside the fingerboard. It was played like the violoncello. Also called lirone perfetto and arciviola di lira.

lira doppia (lē'-rä dōp'-pĭ-ä) It. **n.**
Double lyre; not at present used, but supposed to be a kind of viol da gamba.

lira grande (lē'-rä grän'-dĕ) It. n.
The viol di gamba; a viol with six strings, formerly much used in Germany.

lira mendicorum (lē'-rä mĕn-dĭ-kôr'-ŭm) It. n.

lira pagana (lē'-rä- pä-gä'-nä) It. **n.**

lira rustica (lē-rä roos'-tĭ-kä) It. **n.**

lira tedesca (lē-rä tā-dĕs'-kä) **It. n.**
A hurdy-gurdy.

lire (lēr) Fr. v.
To read.

liressa (lē-rĕs'-sä) It. n.
An inferior lyre or harp; a small harp.

lirico (lē'-rĭ-kō) It. adj.
Lyric: poetry adapted to music.

lirone (lē-rō'-nĕ) It. n.
A large bass lyre having as many as twenty-four strings.

liscio (lē'-shō) It. adj.
Simple; unadorned; smooth.

lispelnd (lĭs'-pĕlnt) Ger. **adj.**
Lisping; whispering.

l'istesso (lēs-tĕs'-sō) It.
The same; as used in the phrase, l'istesso movement, the same movement.

l'istesso tempo (lēs-tĕs'-sō tĕm'-pō) It.
The same time; the same movement.

Litanei (lē-tä-nī') Ger. n.
litaneia (lĭ-tä-nī'-ä) Grk. n.
litania (lē-tä-nē'-ä) It. n.
litania (lĭ-tä'-nĭ-ä) Lat. n.
litanie (lē-tă-nē) Fr. n.
litany (lĭ-tā-nĕ) Eng. n.
A solemn supplication in which the minister recited or sang a petition, and choirs and people responded. As early as the Fourth Century litanies were sung in procession by eastern churches, and they were used by the western churches about a century later. Until the time of Mameritus they were used only on special occasions, but at the end of the Fifth Century he caused them to be rejected on fixed days. There are three liturgical forms of litany, recognized by the church: the Litany of the Saints, chanted on the Feast of St. Marks and on three Rogation Days, and other occasions; the Litany of the Blessed Virgin, sung on Saturday and festivals of Our Lady in the Santa Casa of Loretto, and the Litany of the Most Holy Name.

litteræ significativæ (lĭt'-tĕr-ē sĭg-nĭf-ĭ-kä-tī'-vē) Lat.
Single letters, or abbreviations of doubtful significance, used in neumatic notation; a medieval system using the neumes, early characters of varying form and meaning.

Little Russian dance
A feature of fête days among the Russian peasants. The scene of this dance is apt to be in a barn or tavern, the accompaniment is the music of the guitar. One dancer, a young man, who sings as he dances, begins by thumping the ground with his heels meanwhile holding his head erect and resting his hands on his hips. At first, the steps and music are exceedingly slow, but they gradually increase in speed, until, after a time, the dancer pauses to drink a cup of very hot tea. When he resumes the dance, a young woman steps out and the pantomimic chase that follows is the same as in many other peasant dances, notably that of the Spanish polo. One incident in the little Russian dance is the throwing down of a flower by the girl to hinder the advance of her pursuer. He stoops to pick it up, and then strives the more anxiously to catch her. This offers a modernized version of the Greek fable of Atalanta, who threw down a golden apple in the hope of escaping from the lovers who were put to the test of catching her to win her as a bride.

little sharp-sixth
A term used by French theorists to indicate the second inversion of the dominant seventh formed on the second degree or note of the scale. It consists of a bass note with its minor third, an interval containing three semitones, a perfect fourth, an interval equal to two whole tones and two semitones, and a major sixth, an interval composed of four tones and a semitone.

liturgy (lĭt'-ŭr-jĭ)
The ritual for public worship in those churches which use written forms, especially as regards the use of music.

lituus (lĭt'-ū-ŭs) Eng. n. from Lat.
A crooked trumpet, used chiefly for martial music, and having a shrill sound.

liutajo (lē-oo-tä'-yō) It. n.
A lute maker.

liuto (lē-oo'-tō) It. n.
A lute.

livre (lēvr) Fr. n.
Book.

livret (lē-vrā) Fr. n.
A libretto: a book containing all the words and music of an opera or oratorio; also, the words, or book, to which music is composed.

lo (lō) It. adj., mas.
The.

lo stesso (lō stĕs'-sō) It.
The same; as used in the phrase, lo stesso tempo, in the same time.

lo stesso tempo (lō stĕs'-sō tĕm'-pō) It.
In the same time. The same as tempo primo.

lo stretto (lō strĕt'-tō) It.
1. In quicker time.
2. Part of a fugue. See la stretta.

Lobgesang (lōp'-gĕ-zäng) Ger. n.
Loblied (lōp'-lēt) Ger. n.
A hymn or song of praise.

Lobpsalm (lōp'-zäm) Ger. n.
A psalm of praise.

lobsingen (lōp'-zĭng-ĕn) Ger. v.
To sing hymns of praise; to sing praises.

Loch in der Stimme (lôkh ĭn dār shtĭm′-mĕ) Ger.

Hole in the voice: said of that part of the vocal register in which certain tones are weak or wanting.

loco (lō′-kō) It. n.

Place: a direction meaning to return to the original pitch after having played an octave higher. The same as luogo. Abbr. lo.

locrense (lō-krĕn′-sĕ) Grk. n.

One of the ancient tones or modes.

Locrian (lō-krĭ-ăn) Eng. adj. from the Grk.

The adjective applied to the eleventh ecclesiastical mode, that is, to one of the scales used in the church music of the Middle Ages. This mode had a theoretical, but not a practical, existence, and little if any music was written in it, because of the false relation or contradiction of mi and fa. Its theoretical range is from B below middle C upward through an octave. Its semitones lie between the first and second and third and fourth tones. Its dominant, or fifth degree, above the keynote is g′. It is also called Hyperæolian, because its range lies a tone above that of the true Æolian. Among the Greek modes Locrian was another name applied to the Hyperphrygian mode. See also Hyperphrygian, Greek modes and music, and church modes.

logarithms

Mathematical formulas used to show differences of pitch and first employed in this way by Enler. Brigg's system is more frequently used with base 2, giving for the octave 1,000,000. Logarithms express, in short, formulas, mathematical determinations of pitch, relationships and relative vibration numbers or string lengths for the various musical intervals.

logeum (lō-gē′-ŭm) Lat. n.

The stage of the Greek theater. The wide, shallow space of parallelogram shape, in the middle of which the chief actors usually spoke. Behind this was another quadrangular space called proscenium, not so wide as the logium. The remainder of the logium right and left beyond the proscenium had a wall rising behind it as high as the highest tier of spectators. The same as pulpitum.

Logierian system

A system of musical instruction invented and introduced by John Bernhard Logier, in which piano instruction was given by simultaneous performance in classes and harmony, and modulation was also taught. In connection with this system Logier invented and used the chiroplast.

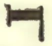
lokrisch (lō′-krĭsh) Ger. adj.

Same as Locrian. See also Locrian.

Lombardo (lôm-bär′-dō) It. n.

A dance peculiar to Lombardy.

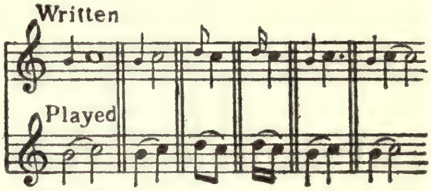
long



A note used in old mensurable music, that is, music expressing a determinate time value of the tones in its notes, equal in value to half the large, or to four semibreves, or in modern notation equal to four whole notes.

long appoggiatura (äp-pôd-jä-too′-rä) It.

An ornament consisting of a small note before, and a degree above or below, a note of the melody. It receives half the time value of the melody note, or if that note is dotted, two-thirds its value.



See also appoggiatura.

long, double

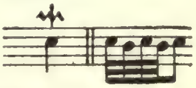
An old character equal in duration to four breves, or in modern notation to eight whole notes. See also duplex longa.

long drum

The large drum used in military bands, and called the bass drum. It is held horizontally and struck on both sides with stuffed-knob drumsticks.

long mordent

A mordent of four notes; an embellishment consisting of the principal note and the note below it twice repeated, thus:



long particular metre

See metre, long particular.

long rest

A rest used during the Twelfth to Fourteenth Century and equal in value to the note called a long, which possessed twice the time value of a modern whole note.

long roll
A series of drum beats; a prolonged rolling of the drum; a military signal for attack or rally.

long spiel
An ancient Icelandic stringed instrument, long and narrow, and played upon with a bow.

long trill
See trill, long.

longa (lôn′-gä) Lat. adj.
Equivalent to long.

longitudinal vibrations
The vibrations of columns of air in wind instruments and the vibrations of strings, where they are struck in the direction of their length. This is the opposite of cross vibration, the usual vibration of strings.

longue pause (lông′-pōz) Fr.
Long pause: a direction meaning to make a long pause or rest.

lontananza (lôn-tä-nän′-tsä) It. n.
Remoteness; distance; as used in the phrase, in lontananza, from a distance, far away.

lontano (lôn-tä′-nō) It. adj.
Distant, as an adverb, a great way off. As used in the direction phrase, tromba da lontano, a trumpet played in the distance.

loop
1. The vibrating portion of a body bounded by two modes; or parts of the body which remain motionless, unaffected by the vibrations of the other portion.
2. A cord fastening tailpiece to the button on the violin.

Lösung, fortschreitende (fôrt′-shrī-tĕn-dĕ lā′-zoongk) Ger.
Resolution; that is, substitution of a harmonious group of tones for an inharmonious group. All inharmonious groups or dissonances are temporary substitutions for harmonious groups, and the resolution usually consists in the replacing of dissonances by changing them one step or tone into consonances or harmonious groups of notes.

loud pedal
A piano mechanism which raises all the dampers from the strings, allowing the tones struck to be sustained and broadened. Also called the damper, open, or extension pedal.

lourde (loord) Fr. adj. fem.
Heavy; dull; lethargic.

lourdement (loord-mäñ) Fr. adv.
Heavily; without liveliness.

loure (loor) Fr. n.
1. The derivation of this word is uncertain. It may come from the Latin word lura, meaning bag. The word loure as originally used in France meant a kind of bagpipe used by the peasants of France, especially northern France.
2. The word also signifies an old dance moderately lively and usually in six-four time. It was danced to the accompaniment of the loure, and this accounts for its name.
3. The word loure as applied to style meant that the music was to resemble the old bagpipe airs.

louré (loo-rā′) Fr. adj.
Joined, said of notes; slurred; that is, in written music, when two or more notes are joined by a curved line written above or below them, and indicating that each note is to be held until the following note begins to sound.

louvre (loovr) Fr. n.
A dance adapted to an air called L'aimable vainquer, said to have been a favorite of Louis XIV. Other authorities consider it to have been a kind of jig or waltz. It has since formed the air of a well-known dance.

love song
A song, the words and melody of which are expressive of love.

low
1. Soft; not loud.
2. A word of relative meaning, applied to any part, passage or note situated beneath or lower in pitch than some other part, passage or note.

low bass
Second bass: a bass voice, or part, lower in pitch than the first bass. The same as second bass.

Low Mass
A mass in the Roman Catholic Church, said in a low tone of voice by the celebrant, and not accompanied by the musical rendering of the different parts. If music is used selected hymns relating to the feast or season are sung. Two candles only are used, one on each side of the altar, and there are no assistants except the altar server.

low soprano
A voice lower in range than first soprano, between first soprano and alto. Equivalent to second soprano.

low tenor
A voice between tenor and barytone in range; a tenor voice of low range. The same as second tenor.

lower changing note
That note which descends from the perfect fourth, an interval of two whole tones and one half tone, or the augmented fourth, an interval of three whole tones to the minor or major seventh. This is little used.

lu-lu
The Chinese official collection of treatises on the art of music.

ludi (lū′-dī) Lat. n.
The original name for oratorios.

ludi moderator (lū′-dī mŏd-ē-rā′-tôr) Lat.
1. Theatrical manager or director.
2. An organist.

ludi spirituali (lū′-dī spĭr-ĭ-tchū-ā′-lī) Lat.
A species of ancient dramatic oratorio acted on the stage. See also miracle plays.

ludus (lū′-dŭs) Lat. n.
A play.

ludus fidicinus (lū′-dŭs fĭ-dĭ′-sĭ-nŭs) Lat.
A musical school.

lugubre (loo-goo′-brĕ) It. adj.
Mournful; sad; doleful; dismal.

luinig Gael. n.
A short, plaintive song much used in the Hebrides and on the western coast of Scotland; it is generally sung by women at their work and diversions. When these airs were sung as a diversion, time was marked by the motion of a napkin held by all the performers. One person led, stopping at certain passages, when the air was taken up and repeated by the others. The words were usually extempore.

lullaby
Cradle song; a soft, gentle song; a song to quiet infants. Same as berceuse.

lundu (loon′-doo) Port. n.
A Portuguese dance, written in duple, even time.

lunga (loon′-gä) It. adj., sing.
Long, as used in the phrase, lunga pausa, a long pause or rest, sometimes written lunga, alone. Written under or over a hold, or sign indicating an indefinite prolongation of the time value of the note or rest thus marked, it signifies that the hold is to be considerably prolonged. The plural, lunghe, means drawn out, prolonged notes being implied.

lunga pausa (loon′-gä pä′-oo-zä) It.
A rest or pause that is prolonged more than usual.

lunghe (loon′-gĕ) It. adj., pl.
See lunga.

luogo (loo-ô′-gō) It. n.
Place: a direction meaning to return to the proper pitch after having played an octave higher. Synonym of loco. Abbr. luo.

lur (loor) Dan. n.
1. A prehistoric bronze wind instrument, specimens of which have been found in Denmark, southern Sweden and Mecklenburg. The slender conical tube, from five to seven feet long, forms a sweeping, graceful curve and ends in a broad, circular, flat plate instead of a bell. It has a cupped mouthpiece.
2. The modern lur of Norway and Sweden is made of birch bark, and resembles a Swiss alp-horn.

lusingando (loo-zīn-gän′-dō) It. adj.
lusingante (loo-zēn-gän-tĕ) It. adj.
lusinganto (loo-zēn-gän′-tō) It. adj.
lusinghevole (loo - zēn - gā′-vō - lĕ) It. adj.
Flattering; attractive; alluring; soothing; coaxing; caressing; persuasively; insinuatingly: in a playful, persuasive style: in a soft, tender manner, usually applied only to a short passage. Abbr. lusing.

lusinghevolmente (loo - zēn - gā - vōl - mĕn′-tĕ) It. adj.
Soothingly; persuasively; caressingly; in a coaxing manner.

lusinghiere (loo-zēn-gĭ-ā′-rĕ) It. adj.
lusinghiero (loo-zēn-gĭ-ā′-rō) It. adj.
Coaxing; seductive; caressing; flattering.

lustig (loos′-tĭkh) Ger. adj. and adv.
1. (adj.) Merry, gay, cheerful, lively.
2. (adv.) Merrily, gaily, cheerfully.

Lustlied (loost′-lēt) Ger. n.
A gay, merry song.

lut (lüt) Fr. n.
A lute.

l'ut de poitrine (l'üt-dŭ pwä-trēn) Fr.
C from the chest; high C with the chest tone.

lutanist
One who plays the lute.

lute
An instrument having a pear-shaped body and a long neck. It may be traced to ancient Egypt where it appears depicted in sculptures. It was used during several ages, and in the Fifteenth, Sixteenth and Seventeenth Centuries it held a prominent place in

European home life and was only supplanted by the keyboard instruments. Lutes were artistic objects, the pear-shaped bodies being composed of narrow strips of wood glued together with great care. In the bellies were carved geometrical roses or sounding-holes. The lute originally had eight, thin gut strings arranged in pairs, each pair tuned in unison. When the tone was to be increased in power the number, size and tension of the strings was increased. The lute underwent many changes during its long existence and the mandolin may be considered as its more modern form.

lutenist
luter
A lutist; a player on the lute. During the Sixteenth and Seventeenth Centuries luters or lutenists were attached to the households of kings or queens. In 1715 the office was created by the English monarch and it was not abolished until 1846.

luth (lüt) Fr. n.
A lute.

lutherie (lüt-rē′) Fr. n.
The art of making lutes, violins and such instruments.

luthier (lüt-yā) Fr. n.
1. In ancient times a maker of lutes.
2. In modern usage a maker of stringed instruments.

lutina (lū-tē′-nä) It. n.
A small lute or mandolin.

lutinist
lutist
A lutist: a player on the lute.

luttuosamente (lo͝ot-too-ō-sä-mĕn′-tĕ) It. adv.
Mournfully; sadly; sorrowfully.

luttuoso (loot-too-ō′-sō) It. adj.
Mournful; sad; sorrowful.

Lydian (lĭd′-ĭ-ăn) Eng. adj. from Grk.
The name applied to one of the Greek and also to one of the medieval modes or scales. In Greek music it had this form:

$$\overbrace{c' \smile b - a - g}\ \textbf{+}\ \overbrace{- f \smile e - d - c}$$

— indicates a whole step; ‿ indicates a half step; ⏞ connects the tones forming a tetrachord or group of four tones; **+** marks the diazeuxis or tone separating the tetrachords. Lydian was also the name of one of the Greek scales beginning on F♯, embracing two octaves, and formed of five tetrachords.

In medieval church music the Lydian was one of the authentic modes or those which began on the final or keynote, and had a range from F on the fourth tone in the bass upward through an octave. See also Greek modes and music and church modes.

Lydian chant
A chant in a sorrowful, melancholy style.

lydisch (lē′-dĭsh) Ger. adj.
Same as Lydian. See also Lydian.

lyon catlins
Thick, twisted gut strings used as bass strings for lute and viols.

lyra (lī′-rä) Lat. n.
Lyra (lē′-rä) Ger. n.
Lyre.

lyra Barbarina (lē′-rä bär-bä-rē′-nä) It.
An old instrument resembling the Spanish guitar, but played with a bow. See also lira Barberina.

lyra di gamba (lē′-rä dē gäm′-bä) It.
See lira da gamba.

lyra doppia (lē′-rä dōp′-pĭ-ä) It.
See lira doppia.

lyra hexachordis (lē′-rä hĕx-ä-kôr′-dĭs) Grk.
A lyre with six strings.

lyra mendicorum (lē′-rä mĕn-dĭ-kō′-rŭm) Lat.
A hurdy-gurdy.

Lyrasänger (lē′-rä-sĕng-ĕr) Ger. n.
Lyraspieler (lē′-rä-shpē′-lĕr) Ger. n.
One who plays the lyre.

lyra-viol
1. A Seventeeth Century term indicating a method of playing the ordinary viol da gamba from a tablature or system of notation employing letters instead of notes to represent the sounds.
2. A name applied to the viol played according to this tablature, which was somewhat smaller than the other two sizes of viol then in use and had six strings. Music was written for it on a staff of six lines, a line for each string, and the stopping was indicated by letters placed on or above the lines, thus: a, open string, b, first fret; c, d, e, f, g, h, successive half-note stoppings. The viol fingerboard had only seven frets, so when such letters as i, k, l, and m appeared, they meant that the strings were to be stopped above the last fret, according to the judgment of the performer.

lyra way
1. In ancient Greek music, one of the two accepted modes of notation, used for the lyre.

2. A medieval term for a certain system of letter notation used in music for the viol da gamba, a six-stringed instrument, the music for which was written on a staff of six lines, one for each string. Also called Lero viol.

lyre

lyre (lēr) Fr. n.

An ancient musical instrument of Asiatic origin much used by the Greeks, and intimately connected with their musical history. It consists of a hollow sound-chest or body from which two arms, sometimes also hollow, curved outward and forward. The arms were connected by a cross-bar or yoke, and on the sound-chest was another cross-bar which served as a bridge to convey the vibration of the strings to the sound-chest. In earliest times the strings were four in number, then Terpander, a Greek musician of the Seventh Century, B. C., raised the number to seven.

After Pythagoras studied in Egypt the lyre was fitted with eight strings to accommodate itself to the new octave scale, and later the number of strings was raised to ten. They were made of gut and stretched between the yoke and the bridge, or sometimes between the yoke and a tailpiece below the bridge.

The lyre was played by being struck with a plectrum, and also by plucking the strings with the left hand. There were several species of lyre, the larger called cithara, being supported by a ribbon slung across the player's shoulders, or by a ribbon fastening it to the left hand of the player and supported by it, and the smaller sort, called chelys, held by the left arm or between the knees. The lyre is important because of the influence it had on the development of Greek music, and because it was a germ from which sprung many of our modern musical instruments.

lyre Æolian

Equivalent to Æolian harp, which see.

lyre, double

An ancient instrument entirely obsolete, but supposed to have been a kind of viol da gamba. Equivalent to lyra doppia.

lyre, Grecian

A lyre of the ancient Greeks, quite small, having seven strings, and being held in the hand while played upon. See also lyre.

lyre guitar

An instrument which was popular toward the end of the Eighteenth Century and in the early years of the Nineteenth. It consisted of a quadrangular body from which projected two arms connected at the top with a cross-bar, resembling the ancient lyre. The strings were tuned and played as are those of the guitar.

lyre, Mercurian

One of the earliest of musical instruments made of the shell of a tortoise and having seven strings.

lyric

1. Originally this adjective meant pertaining to the lyre, for accompaniment by the lyre; hence, adapted for singing or expressing in song.

2. In the modern sense, a short poem of simple and emotional character. Music, especially songs expressing some particular subjective emotion as distinguished from epic, or narrative music and dramatic music.

lyric comedy

Comedy in which vocal music forms a principal part; comic opera.

lyric drama

Acting accompanied by singing; opera.

lyric form

A composition whose themes are not treated in the manner of the rondo or sonata, in which the first theme is not returned to after the presentation of each new theme, nor is its second theme repeated in the key built on the first note of the scale after being given out by the key of the fifth note.

lyric opera

Opera in which the expression of subjective feeling and the lyric form of poetry predominate over the heroic; sentiment over action.

lyric stage

The operatic stage.

lyric tragedy

Tragic opera.

lyrical

lyrisch (lĭr'-ĭsh) Ger. adj.

Lyric.

Lytierse (lĭt-ĭ-ĕr'-sē) Grk. n.

The name given by the ancient Greeks to the Song of the Reapers.

M

ma (mä) It. conj.

But, as used in the phrase, vivace ma non troppo, fast but not too fast.

machalath (mä′-kä-läth) Heb. n.

A term employed in the title of certain psalms. It is traced by some authorities to a root meaning pierced or bored, hence it is thought that these psalms were accompanied by flutes. This term is also considered by some to indicate familiar tunes, to which the psalms were to be sung.

machête (mä-shĕ′-tĕ) Port. n.

A small Portuguese guitar having four strings and the compass of an octave. It is a pastoral instrument and considered valuable among the country people, who enjoy hearing a number of them played together. It is also used in Spain.

machicot (mă-shē-kō) Fr. n.

Literally, a chorister; a singer in a church. The same as the Italian maciciconici.

machicotage (măsh-ē-kô-täzh′) Fr. n.

The accessory notes, such as trills and grace notes added by the clergy in singing plain-song. This was a French custom in the Eighteenth Century.

machicotée (măsh-ē-kō-tā′) Fr. adj.

Adorned; embellished; said of plain-song having ornaments added, as it was sung by French clergy of the Eighteenth Century.

machine head

A rack and pinion used instead of tuning pegs in stringed instruments like the guitar.

machol (mä′-kōl) Heb. n.

A word often occurring in the Old Testament and associated with toph, meaning timbrel. In the English version it has been translated dances or dancing, hence, the common expression, with timbrels and dancing. This translation is now being disproved, some authorities having traced the word to a root meaning pierced or bored, therefore concluding that the word means flute.

Machwerk (mäkh′-vĕrk) Ger. n.

Literally, made work; compositions constructed as a result of labor rather than inspiration.

maciciconici (mâ-chē-chē-kō′-nĕ-chē) It. n.

An old name for one of the chorj ministri minores, lesser assistants of the choir of a cathedral, who added passing notes between intervals of the plain-song, or, according to some authorities, added a part to the plain-song at an interval of a third or fourth.

macicotaticum (măs-ĭ-kō-tā-tĭ-kŭm) Lat. n.

Equivalent to machicotage.

madre, alla (äl′-lä mäd′-rĕ) It.

Literally, to the Mother; applied to hymns to the Virgin.

madriale (mä-drĭ-ä′-lĕ) It. n.

A word meaning madrigal: the name has been applied to what is now called intermezzo, because madrigals, or short lyrics relating to amorous or pastoral subjects, were sung between the acts of early operas, although having no connection.

madrialetto (mä-drĭ-ä-lĕt′-tō) It. n.

A short madrigal.

madrigal (măd-rē-găl′) Fr. n.

Madrigal (mä-drĭ-häl′) Ger. n.

Originally, a short pastoral poem: a name applied to unaccompanied compositions, the number of parts varying from three to eight. The madrigal is generally sung in chorus and based on the Cantus Firmus, and differs from the motet in being secular in form. These compositions are supposed to have originated during the Fifteenth Century in Italy, and spread all over Europe.

madrigal, accompanied

A madrigal in which the voices are sustained by an organ or piano.

madrigal, concerted

An accompanied madrigal.

madrigale (mäd-rĭ-gäl′-ĕ) It. n.

A madrigal. See also madrigal.

madrigalesco (mäd-rĭ-gäl-ās′-kō) It. adj.

Pertaining to the madrigal.

Maelzel's metronome

The invention of the metronome was formerly claimed by Maelzel, but it is probable that he only adapted it to general use. However, it is one name by which the metronome is known. See also metronome. Abbr. M. M.

maesta (mä-äs′-tä) It. n.

maestade (mä-äs-tä′-dĕ) It. n.

maestate (mä-äs-tä′-tĕ) It. n.

Majesty; greatness; dignity: used in the phrase, con maesta, to be rendered with dignity.

maestevole (mä-äs-tä′-vō-lĕ) It. adj.

Majestic; grand.

maestevolissimo (mä-äs-tā-vō-tĭs′-sĭ-mō) It. adj.

Most majestically; with greatest dignity; exceedingly majestic.

maestevolmente (mä-äs-tā-vōl-mĕn′-tĕ) It. adv.

Majestically; nobly: to be rendered in a dignified manner.

maestosamente (mä-äs-tō-sä-mĕn′-tĕ) It. adv.

With dignity, majesty: rendered with dignity, in a dignified manner.

maestoso (mä-äs-tō′-sō) It. adj.

Majestic; grand. Abbr. maesto.

maestra (mä-äs′-trä) It. n.

Master; composer; teacher.

maestra di canto (mä-äs′-trō dē kän′-tō) It. n.

Singing master.

maestri secolari (mä-äs′-trē sā-kō-lä′-rē). It.

Teachers of secular music.

maestria (mä-äs-trē′-ä) It. n.

Mastery; skill; dexterity.

maestro (mä-äs′-trō) It. n.

Master; composer; teacher.

maestro al piano (mä-äs′-trō äl pĭ-än′-ō) It.

Literally, master of the piano; pianist of an orchestra.

maestro di camera (mä-äs′-trō dē kä′-mĕ-rä) It.

Leader or conductor of chamber-music.

maestro del coro (mä-äs′-trō dĕl kō′-rō) It.

Master of the choir.

maestro del putti (mä-äs′-trō dĕl poot′-tē) It.

Master of the boys, namely, choir boys.

maestro di cappella (mä-äs′-trō dē käp′-pĕl′-lä) It.

Chapel-master: conductor of the musical performances in a chapel or church.

magadis (măg′-ă-dĭs) Grk. n.

1. A Greek musical instrument resembling the cithara, having about twenty strings tuned in octaves two by two.
2. A Lydian flute or flageolet.
3. A monochord.

magadizing

An ancient Greek term signifying a vocal performance in octaves, as when men and women sing the same melody.

magas (mā′-găs) Grk. n.

1. Bridge of stringed instruments.
2. Fret of a lute.

Magazinbalg (mäkh-ä-tsēn′-bälkh) Ger. n.

Reservoir bellows.

maggiolata (mäd-jō-lä′-tä) It. n.

A May-day song; a hymn or song in praise of the month of May.

maggiore (mäd-jō′-rĕ) It. adj.

Greater; major: the major key. Abbr. magg.

maggot

An old English name for a short, slight composition of fanciful character.

magiscoro (mä-jēs-kō′-rō) It. n.

The chief of a choir: the director or principal singer of a choir.

magistrale (mä-jĭs-trä′-lĕ) It. adj.

Magisterial.

Magnificat (măg-nĭf′-ĭ-căt) Lat.

Used as the name of a hymn to the Virgin Mary, beginning Magnificat anima mea dominum, My soul doth magnify the Lord, Luke i. 46-55. This hymn has been used from earliest times in the Vesper service of the Roman Catholic Church.

magodi (mā-gō′-dī) Grk. n.

Among the Greeks, itinerant poet-musicians who sang humorous poems and ballads. Later the term was applied also to those who sang upon the stage in comedies.

magodia (mä-gō′-dĭ-ä) Grk. n.

The ancient name for the lyric poems sung by the magodi, who were strolling comic musicians among the ancient Greeks.

mahambi n.

See marimba.

Maid Marian

An old English May festival dance.

main droite (măñ drwät) Fr.

Right hand. Abbr. m. d.

main gauche (măñ gōsh) Fr.

Left hand. Abbr. m. g.

main, guide (gēd măñ) Fr.

An apparatus designed to assist beginners in holding their hands and wrists in correct position while playing on the piano. Also called a chiroplast; a guide for the hands.

main harmonique (mă-năr-mŭn-ēk′) Fr.

The harmonic hand: the representation of a left hand having the solmization syllables from gamma to ee, or of the three hexachords, written in order upon the fingertips and knuckles. It was invented by Guido D'Arezzo as an aid to memorizing his syllables. See also harmonic hand.

maître (mĕtr) Fr. n.
Master; director; used in the phrase maître de chappelle, conductor.

maître de chappelle (mĕtr dŭ shă-pĕl') Fr. n.
Choir master; chapel master: the conductor or director of the church choir.

maître de musique (mĕtr dŭ mü-zēk')
Master of music: music director or conductor; music teacher.

maître des ménétriers (mĕtr dĕ mā-nā-trē-ā) Fr.
Master of the minstrels.

maîtrise (mĕt-rēz') Fr. n.
Freedom; mastership: a term formerly applied to the quarters assigned choristers and their master in collegiate churches and cathedrals, and also to the institutions themselves.

Majestätisch (mä-yĕs-tā'-tĭsh) Ger. adv. or adj.
Majestically, in a dignified manner. So used by Beethoven in number five of his six Lieder von Gellert, Majestätish und Erhaben, majestic and sublime.

majesté (mă-zhĕs-tā') Fr. n.
Majesty; greatness.

majestueux (mă-zhĕt-yŭ') Fr. adj.
Majestic.

majeur (mă-zhŭr') Fr. adj.
Major.

major
Greater in number, quantity or extent: really signifying standard or normal, and opposed to minor, diminished and augmented. See also all terms under major.

major, bob
A full peal upon eight bells.

major cadence
An ending, or cadence, which closes with a chord of three notes, in which the interval of the third is two whole tones over the fundamental or key note.

major chord
A chord containing a major third, tones distant four half steps from each other, and a perfect fifth, tones distant seven half steps from each other.

major diatonic scale
One in which the third note of the scale is two whole steps above the keynote or first degree. At one time it was called the scale of the greater third.

major fourth
An interval containing two whole tones, and one semitone.

major intervals
Greater, standard intervals. The distance in pitch between the keynotes of a scale and its second, third, sixth and seventh tones. Lately major has also been applied to the first, fourth, fifth and octave tones, which are called perfect intervals.

major key
That mode or scale in which the third note of the scale is at an interval of a major third, or two whole tones above the keynote. See key.

major mode
One of the two modern modes or scales, the other being the minor. The ordinary diatonic scale, that is, the scale in which the semitones come between the third and fourth and the seventh and eighth tones.

major-modus (mā'-jŏr mō'-dŭs) Lat.
Major mode.

major prolatio
See prolatio major.

major scale
All the notes or tones of a major key in regular ascending or descending order. The intervals between one and two, two and three, four and five, five and six, and six and seven of a major scale are major seconds, intervals of one whole tone; and between three and four, seven and eight minor seconds, intervals of one semitone.

major second
The standard or normal second: an interval of one whole tone, that is, the interval between a tone and the next above or below it. If the interval is lessened a semitone, it becomes a minor second, as between G and A we have a major second, between G and A flat a minor second, and if it contains three semitones, as G-A sharp, it is an augmented second.

major semibreve
Among the ancients, a note of the value of two-thirds of a breve.

major semitone
A semitone represented by notes on adjoining degrees of the staff; e. g., A, B flat, or D, C sharp.

major seventh
An interval consisting of five tones and a semitone.

major sixth

In the major scale of any key, this is the tone which is on the sixth degree above or below the given tone. This is the typical sixth interval, as, C-A.

major tactus (mā'-jŏr tăk'-tŭs) Lat.

Among the ancients, the beating of a time comprising a breve or two whole notes in a bar.

major third

An interval containing two whole tones or steps.

major tonic

1. The first tone of a major scale.

2. The major scale, or one in which the intervals between first and second, second and third, fourth and fifth, fifth and sixth, sixth and seventh tones are major seconds, and between third and fourth, and seventh and eighth tones are minor seconds.

major triad

A chord consisting of three tones, the first note of the scale and other notes at intervals of a major third or two whole tones, and a perfect fifth or three and a half tones.

majosis (mä-yō'-sĭs) Pol. n.

A joyous dance of the Polish Jews.

Mal (mäl) Ger. n.

Time, as zum eisten Mal, the first time, not in the sense of the tempo. Also used as a suffix, as einmal, once; zweimal, twice.

malaguena (mä-lä-gwān'-yä) Spa. n.

A fandango: a Spanish dance in three-four or three-eight time with strong accent on the second beat of each bar and generally accompanied by castanets.

malimba (mä-lēm'-bä) Spa. n.

An old South American instrument made of slats of wood varying in size and weight, strung together in such a manner that when struck they produce several tones. They were used for simple melodies; or, merely for rhythmic marking of time to accompany chants and dances.

malinconia (mä-lēn-kō-nē'-ä) It. n.

Melancholy; sadness.

malinconicamente (mä-lēn-kō-nĭ-kä-měn'-tě) It. adv.

With sadness; sorrowfully; in a melancholy manner.

malinconico (mä-lēn-kō'-nĭ-kō) It. adj.

Melancholy; sad; sorrowful.

malinconioso (mä-lēn-kō-nē-ō'-sō) It. adj.

Melancholy; sad; sorrowful.

mama (mä'-mä) It. n.

A term indicating the right hand in drum music.

manca (män'-kä) It. adj.

Faulty; defective: the left, as used in the phrase mano manca, the left hand.

mancondo (män-kän'-dō) It. adj.

Want; lack; decreasing in volume; dying away. Abbr. manc., mando.

manche (mäñsh) Fr. n.

The neck of instruments like violin and guitar.

mandola (män-dō'-lä) It. n.

An older and larger variety of the mandolin. Also spelled mandora and mandore.

mandolin

Originally an Italian instrument, though it was first introduced to the United States in 1880 by the Spanish. Its graceful pear-shaped body is made of narrow strips of wood glued together. The mandolin is found in two varieties, the Neapolitan, which is more popular, and the Milanese. The former has four pairs of strings and the latter five or six. The strings of the Neapolitan are generally of wire and are tuned like those of the violin. The fingering is also like that of the violin and the compass of the instrument is about three octaves. The tone, although thin and somewhat nasal, is sympathetic and sounds well in melodic passages.

mandolinata (män-dō-lēn-ä'-tä) It. n.

1. Resembling the mandolin in effect.

2. A piece for the mandolin.

mandoline

See mandolin.

mandolino (män-dō-lē'-nō) It. n.

See mandolin.

mandora (män-dō'-rä) It. n.

See mandola.

mandore (män-dō'-rě) It. n.

See mandola.

manica (mä'-nĭ-kä) It. n.

Literally, handle: a shift on the violin or similar instrument; i. e., the position of the left hand at any other place except that nearest the nut or neck ridge.

manichord

A term which has been applied to various obsolete instruments. It doubtless is a corrupted form of monochord, a name given to the claverchord in its earliest existence.

Manichordiendraht (män-ĭ-kôr'-dēn-drät) Ger. n.

Wire for the manichord.

manichordion (mă-nē-kôr-dē-ôñ′) Fr. n.

manichordium (măn-ĭ-kôr′-dĭ-ŭm) Lat. n.

manichordon (măn-ĭ-kôr′-dŏn) Grk. n.

The same as manichord.

manico (mä′-nĭ-kō) It. n.

Literally, handle: the neck of the violin, guitar and lute.

Manier (mä′-nēr) Ger. n.

1. Graces, embellishments, ornaments: musical ornaments or graces occurring in harpsichord or clavichord music, built upon or introduced into the melody, either in written notes or impromptu.

2. A wrong adherence to some eccentricity of execution and the bringing of that peculiarity into prominence. Synonym of Manieren.

maniera (mä-nĭ-ā′-rä) It. n.

Manner; way; style; as used in the phrase con dolce maniera, in a suave, delicate style.

maniera affettata (mä-nĭ-ā′-rä äf-fĕt-tä′-tä) It.

An affected style of rendering a composition.

maniera languida (mä-nĭ-ā′-rä län′-gwĭ-dä) It.

A languid, lifeless style of execution.

manière (măn-yăr′) Fr. n.

Manner; way; style. Equivalent of maniera.

Manieren (mä-nēr′-ĕn) Ger. n.

See Manier.

manifold fugue

A fugue in which two or more subjects are developed.

Männerchor (mĕn-nĕr-kôr) Ger. n.

1. Men's choir; men's chorus.

2. A composition for a male chorus.

Männergesangverein (mĕn - nĕr - gĕ - zäng′-fĕr-īn) Ger. n.

Men's song union: a male singing society; a society for the cultivation of music for male voices.

Männerstimmen (mĕn′ - nĕr - shtĭm′ - mĕn) Ger. n.

Men's voices.

mano destra (mä′-nō dās′-trä) It.

Right hand. Abbr. m. d.

mano diritta (mä′-nō dĭ-rĭt′-tä) It.

mano dritta (mä′-nō drĭt′-tä) It.

Right hand.

mano sinistra (mä′-nō sĭ-nēs′-trä) It.

Left hand. Abbr. m. s.

manual Eng. n.

Manual (mä-noo-äl′) Ger. n.

1. Keyboard of an organ which is played by the hands, as opposed to the keyed pedal board which is played by the feet.

2. A digital. Abbr. M., main.

manual coupler

A mechanical contrivance by which the keys of one manual keyboard are connected with the corresponding keys of another in such a manner that when the former are depressed the latter are also depressed and two tones are produced simultaneously.

manual key

A digital: an organ key depressed with the fingers, as distinguished from one pressed with the foot.

Manualiter (mä-noo-ä-lē′-tĕr) Ger.

1. Organ composition for the keyboard only, in which the pedals are not required.

2. A direction in organ playing which means for the manual alone.

Manualkoppel (mä-noo-äl-kŏp′-pĕl) Ger. n.

A coupler connecting one manual with another.

manualmente (mä-noo-äl-mĕn′-tĕ) It. adv.

For the manual. See manualiter.

Manualuntersatz (mä-noo-äl′-oon′-tĕr-zäts) Ger. n.

A deep bass organ stop, having the lowest pitch possible. The lowest tone is four octaves below middle C.

Manubrien (mä-noo′-brĭ-ĕn) Ger. n.

manubrio (mä-noo′-brĭ-ō) It.

The handle by which a stop is drawn in the organ.

Manubrienkoppel (mä-noo′-brĭ-ĕn-kôp′-pĕl) Ger. n.

A draw-stop collar.

manubrium (măn-ū′-brĭ-ŭm) Lat. n.

Handle or knob of an organ stop.

manuductor (măn′-ū-dŭk-tŏr) Lat. n.

The hand leader: one who beats time by striking the left hand with the right; oyster-shells or bones were sometimes used as accessories.

manuscriptum (măn′ - ū - skrĭp′ - tŭm) Lat. n.

Manuscript: a composition written out by hand.

marcando (mär-kän′-dō) It. adj.

Marking or emphasizing. Abbr. Marc.

marcata la melodia (mär-kä′-tä lä mĕ-lō′-dĭ-ä) It.

A direction meaning to accent the melody strongly.

marcatissimo (mär-kä-tĭs′-sĭ-mō) It. adj.

Very marked; very strongly accented.

marcato (mär-kä′-tō) It. adj.
Marked or emphasized: indicated by the sign ⨪ Abbr. marc.

march
A military air or movement with strongly accented rhythm designed to time the steps of a body of men marching. Marches are divided into two kinds, the quick march or quick step and the slower processional and funeral march. The quick step is usually divided into two halves of two parts each, eight, twelve or sixteen measures long; the latter half being called the trio. Processional marches usually conform to this arrangement but not always. Four-four time is the common march time, although two-four, three-four and six-eight time are sometimes found.

march, dead
A march slower and more solemn than the ordinary march and sometimes symphonically developed. A march designed as part of burial services.

marchand de musique (măr-shäñ dŭ mü-zēk′) Fr. n.
A music dealer; a music seller.

marche harmonique (mărsh ăr-mŭn-ēk′) Fr.
A harmonic sequence, or progression: the following of one chord after another.

marche redoublée (mărsh rŭ-doob-lā′) Fr.
A double quick march.

marche triomphale (mărsh trē-ôñ-făl′) Fr. n.
A triumphal march.

marcia, alla (äl′-lä mär′-chä) It.
In march style.

marcia, con moto (kōn mō′-tō mär′-chä) It.
A spirited, martial movement.

marcia funebre (mär′-chä foo-nā′-brĕ) It.
A funeral march.

marciale (mär-chä′-lĕ) It. adj.
Martial: in march style. Synonym of marziale.

marciata (mär-chä′-tä) It. n.
1. A march.
2. A drum beat.

marimba
An instrument found in Africa, in South America, and in the southern part of Mexico. It consists of a graduated series of bamboo or wooden bars, numbering from five to twenty-five, and arranged over a frame, or over gourds, serving as hollow resonance boxes. It generally has a compass of two octaves and the bars are tuned similarly to the white keys of the piano. The African savage usually wears the marimba suspended at the waist by a cord, or an arched wooden handle, and beats it with two rubber tipped sticks.

marine trumpet
An instrument furnished with a single string and played with a bow. The body was long and slender and when played the lower end of the instrument rested upon the floor, the upper end generally reaching as high as the performer's head. The single string was sometimes supplemented by others which served only for accompaniment, or by sympathetic strings, often placed within the body. The bridge rested firmly upon only one foot and the other vibrated with the string, producing a reedy, harsh tone and adding much to the volume of the sound. This quality is sometimes advanced as the reason for the origin of the name tromba marina or marine trumpet, the increased sonority making it more probable that the instrument was used for signaling purposes on board vessels. During the period from the Fourteenth to the Sixteenth Century the tromba marina was very popular in Germany, and was used in Europe and England even in concert work. The instrument also found a place accompanying church music and was used in convents by the nuns. The same as sea trumpet, tromba marina, Thumb-scheit and tympanischiza.

mariona (mä-rē-ō′-nä) Spa. n.
A Spanish dance.

marionette theatre
A small stage upon which puppets moved by wires, enact operas, plays and ballets, the dialogues and songs being sung or spoken by some one behind the scenes.

mark, cadence
A vertical line which separates those words sung to the cadence of a chant from the other words.

mark, division
A curved line connecting a group of notes and accompanied by a figure which indicates their number. This shows that these notes possess a rhythm, different from that of the rest of the piece, as a triplet which consists of three notes to be allowed the time ordinarily given two notes.

mark, harmonic
A mark placed over certain notes in violin, violoncello and harp music, indicating that these notes are to be harmonics, which can be obtained by lightly touching the strings at certain points and thus causing them to vibrate. See also harmonic.

mark, metronome
A mark or sign placed at the beginning of a composition indicating the exact tempo by regulating the time value of the notes by means of the beats of the pendulum of the metronome. See also metronome.

mark, staccato
Dots or dashes which are placed over notes indicating that they are to be played short and detached.

mark, tempo
A word or phrase which indicates the rate of speed at which a composition is to be played. The idea expressed is not fixed but comparative, unless accompanied by a metronomic mark. The use of tempo marks dates from the Seventeenth Century.

marked
Accented.

markiren (mär-kē′-rĕn) Ger. v.
To mark; to accent; to emphasize.

markirt (mär-kērt′) Ger. adj.
Marked; emphasized.

marks, expression
Signs, words or phrases which indicate to the performer the proper degrees of expression to observe in a composition.

marqué (măr-kā) Fr. adj.
Marked; emphasized.

marquer (măr-kā′) Fr. v.
To mark; to accent; to emphasize.

marquez un peu la mélodie (măr-kā′ ŭn pŭ lă mā-lô-dē′) Fr.
A direction meaning that the melody is to be slightly accented.

märschartig (mārsh′-är-tĭkh) Ger. adj.
In march style.

Märsche (mār′-shĕ) Ger. n. plu.
Marches.

Marseillaise, La (lä măr-sĕ-yĕz) Fr.
The national song of the French Republic, written by Rouget de Lisle, an officer of engineers at Strasburg. He is said to have composed both words and music in a single night, April 24, 1792, while the army of the lower Rhein was preparing to depart for the war. There is doubt as to whether Rouget de Lisle composed the melody, which may have been of early German or French origin. Barbaroux, the deputy from Marseilles, sent to his city for "six hundred men who knew how to die," and as this band marched northward they sang the song which was thenceforth called La Marseillaise, although its author had named it, Chant de guerre pour l'armee du Rhine, war song for the army of the Rhine. When the Tuileries was stormed and the Swiss guard murdered, the strains of La Marseillaise were heard above the groans of the dying. A well-known painting by Pils represents Rouget de Lisle singing La Marseillaise. Louis Philippe granted the author a pension because of his song.

marteau (măr-tō) Fr. n.
1. The hammer in piano action.
2. Tuning-key.

martelé (măr-tŭ-lā′) Fr. v.
Literally, hammered: a direction found in music indicating that the notes so marked are to be played with a sharp and decided stroke, as in hammering.

martellato (mär-tĕl-lä′-tō) It. part.
Hammered; used the same as the French, martelé, to mean notes strongly marked.

martellare (mär-tĕl-lä′-rĕ) It. v.
To hammer; to beat; to strike the notes forcibly.

martellement (măr-tĕl-mäñ′) Fr. n.
A small shake formerly used in music; an acciaccatura or a mordent.

martial song
A song of warlike subject and style, with stirring rhythm.

martraza (mär-trä′-tsä) It. n.
A Spanish dance.

marziale (mär-tsĭ-ä′-lĕ) It. adj.
Martial; warlike; in march style.

maschera (mä′-skĕ-rä) It. n.
A mask: a dramatic entertainment, which was one of the forerunners of the opera. Same as mask and masque.

mascherata (mä-skĕ-rä′-tä) It. n.
1. A masquerade; a masque.
2. Music composed for grotesque characters or for masquerade.

Maschinen (mä-shē′-nĕn) Ger. n.
Literally, machines: hence, the pistons or valves in the trumpet.

Maschinenpauken (mä-shē′-nĕn-pôwk′-ĕn) Ger. n.
Kettledrums provided with a mechanical adjuster of pitch.

mask Eng. n.

Maskenspiel (mäs′-kĕn-shpēl) Ger. n.

masque (măsk) Fr. n.
A form of spectacular entertain-

ment, much in vogue during the Sixteenth and Seventeenth Centuries. It probably originated in the practise of wearing masks on festive or solemn occasions to represent allegorical characters. It gradually developed into a dramatic entertainment with music.

Mass (mäs) Ger. **n.**
Measure; time.

mass
That part of the service of the Roman Catholic Church which accompanies the consecration of the bread and wine. The name is derived from the Latin word missa, found in the phrase: Ite ecclesia missa est, depart, the congregation is dismissed; formerly occurring twice in the mass service, first, in the dismissal of the catechumens, or learners, who were dismissed at the end of the Gospel, before the more solemn part of the mass, a second time at the close of the entire service for the dismissal of the faithful. The liturgy is divided broadly into the ordinary of the mass and the canon of the mass, in which the canon includes the more solemn portions, as the consecration and communion. Throughout the West and in some localities in the East, the language of the mass is Latin and has been so from the beginning of Christianity. At present in many places of the East, mass is said in Greek by the Uniat Catholics in Greece, Jerusalem and Russia; in Coptic, by the Catholics along the Nile district; other languages used in various localities are Syriac, Chaldaic, Wallachian, Armenian and Slavonic. In none of these languages is the vernacular of the day used but the ancient classic form of the particular language of the early Christian period. From the various reasons for the celebration of the mass and the ceremonies attending it, different names have been employed, as follows: High mass, with full ceremony; Low mass, with no ceremony; Requiem mass, for the dead; Nuptial mass, for the solemnization of matrimony.

mass bell
A bell rung during mass in the Roman Catholic Church to give notice of the more solemn parts of the service, the Sanctus, Consecration and Elevation of the Host. It is now a small bell rung by the acolyte or altar boy in the sanctuary. Formerly a bell in the turret was rung, but this practise is now rare.

mass, canonical
A mass which strictly follows the regular order of the church services, omitting no part, and restricting it entirely to the prescribed canonical regulations.

mass, High
See High mass.

mass, Low
Set Low mass.

mässig (mās'-sĭkh) Ger. adj.
Moderate; temperate, as in the phrase, Massig langsam, moderately slow.

mässig geschwind (mās'-sĭkh gĕ-shvĭnt') Ger.
Moderately fast.

mässig langsam (mās'-sĭkh läng'-zäm) Ger.
Moderately slow.

mässig schnell (mās'-sĭkh shnĕl) Ger.
Moderately fast.

massima (mäs'-sĭ-mä) It. n.
A semi-breve; a whole note.

master chord
The chord based on the dominant or fifth degree.

master fugue
A learned elaborate fugue in which are found rare technical devices. The subject and answer are constantly heard and no episode, that is, no digression from the principal theme is used. It is of interest only to the student of musical composition as it is limited in material and affords opportunity for the display of technical skill.

master note
Leading note or seventh tone of the major scale.

Master of Music
A degree granted by the University of Cambridge under the recent regulations after having been unknown since the Thirteenth Century, when it was granted by some Spanish Universities. It is intermediate between the degrees of Bachelor and Doctor. Rigid examinations are necessary in this degree and cover the following subjects: (a) Eight-part counterpoint; (b) The highest branches of harmony; (c) Four-part canon; (d) Four-part fugue and double fugue; (e) Form in practical composition; (f) Instrumentation and scoring in chamber and orchestral music; (g) The analysis of some classical composition announced six weeks before examination; (h)

The art of music historically considered; (i) An exercise, with full orchestral accompaniment, containing portions of solo voices and for five-part chorus and specimens of canon and fugue. Besides this there is also an oral examination for those whose exercises have been provisionally approved. Women are granted equivalent certificates for this and the Bachelor's degree of Cambridge.

Mastersingers

A class of poet-musicians who succeeded the minnesingers in Germany during the Fourteenth, Fifteenth and Sixteenth Centuries. The minnesingers were of the nobility and correspond to the French troubadours; the mastersingers were of the burghers, and in a few respects correspond to the French jongleurs and minstrels. However, the mastersingers did not wander from town to town and court to court like the minstrels, but were banded together in guilds in the largest cities. The object of these guilds was to invent new metres and shapes for their songs, and they drew up a complicated set of rules to govern these song forms. Admission to their guilds was obtained after an examination of the candidate by four Merker who sat behind a curtain and passed judgment on the quality of the performance, one paying especial heed to the diction and grammar, another to rhyme and metre, another to the melody in which it was sung.

The poems of the mastersingers were always lyrical and sung to music. They were called bars and divided into five or more stanzas, called Gesätzen, each stanza falling into three parts called the Stolle, the Abgesang and again, the Stolle. It made no difference whether the syllables were long or short so that there were the proper number. The length of the verse, number of lines and order of rhymes were variable and admitted of much variety in form in the poems. The invention of new forms was the ambition of every mastersinger and these forms bore their inventor's name.

Masure (mä-zoo′-rĕ) Ger. n.

masureck (mä-zoo′-rĕk) Pol. n.

Masurka (mä-zoor′-kä) Ger. n.

The mazurka, a polish dance. See also mazurka.

matachin (mä-tä-chēn′) Spa. n.

A ludicrous dance of clownish character; one of the so-called Merry Andrew dances used by traveling quacks to attract an audience.

matalan

A small Indian flute used to accompany the dances of the East Indian dancing girls.

matassins (mă-täs-săñ) Fr. n.

1. A Merry Andrew dance. See also matachin.

2. Performers of the matachin.

matelotte (măt-lôt′) Fr. n.

A dance common among French sailors, similar to the hornpipe. The music is written in two-four time.

matinare (mä-tĭ-nä′-rĕ) It. v.

To sing matins, the early morning service of the Roman Catholic Church.

matinata (mä-tĭ-nä′-tä) It. n.

A song for morning; morning music: a morning concert in the open air, as a morning concert by a military band.

matins

The first of the canonical hours, the first morning service in the Roman Catholic Church. The music sung at matins.

mattutino delle tenebre (mät-too′-tē-nō dāl′-lĕ tĕ-nā′-brĕ) It. n.

The service of the Tenebræ: the services of Holy Week commemorating the darkness which attended the crucifixion.

Maultrommel (môwl′-trôm-mĕl) Ger. n.

Literally, mouth-drum; jews'-harp.

Maultrommelklavier (môwl′-trôm-mĕl-klä-fēr′) Ger. n.

Literally, mouth-drum piano; the German for melodicon.

maxima (măks′-ĭ-mä) Lat. adj.

Largest, greatest: the name of the longest note used in Fourteenth and Fifteenth Century music and equivalent to eight whole notes in modern music.

maximum immestatum (măks′-ĭ-mŭm ĭm-mĕs-tä′-tŭm) Lat.

The system composed of four tetrachords and the chord called proslambanomenos, used by ancient musicians.

maximus, bob

A melody which may be rung on a chime of twelve bells.

maytinario (mä-ē-tē-när′-ē-ō) Spa. n.

A book containing matins.

maytines (mä-ē-tē′-nēs) Spa. n.

Mains: one of the canonical hours of the Roman Catholic Church.

Mazurka (mä-tsoor′-kä) Ger. n.
Mazurke (mä-tsoor′-kĕ) Ger. n.

A national Polish dance, deriving its name from the province of Mascovia. The mazurka was known as early as the Sixteenth Century, and originated in dances improvised to their national songs. This dance spread to Germany, France and England. It was originally danced by four or eight couples, and written in triple time like the waltz, but slower. It has a great variety of figures and permits of the introduction of improvised steps. There is usually a strong accent on the last note of each measure, while in the waltz the first beat of the measure takes the accent. In old mazurkas the figures were repeated any number of times to suit the performer. Chopin has written many mazurkas.

me

The name of the third sound in the Tonic Sol-fa system.

mean clef

The tenor clef: the C clef when written on the fourth line of the staff to indicate middle C for the tenor voice.

mean, harmonical

The middle note in a chord of three notes.

mean parts

The middle parts.

mean-tone system

The system in which the intervals of major third were tuned and divided into equal tones, forming a mean between the greater and lesser whole tone, hence the term, mean-tone; this mode of tuning was popular before the introduction of our modern method of equal temperament, which divides the octave into twelve equal parts called semitones.

measurable note

A note whose time value is indicated by its form. In plain-song all notes were of equal duration, but in the Twelfth Century the notes were given different forms to indicate a difference in their time, and were thus made measurable. The earliest measurable notes were the large, the long, the breve and the semi-breve; and in modern music we begin with the whole note and divide and redivide, as, half, fourth, eighth and sixteenth.

measure

1. The unit of metrical division which includes the notes between two bars. Each measure has one major accent whose regular recurrence defines the system of measurement.

2. Occasionally and loosely used instead of tempo.

3. A general name for a dance of slow and stately character.

measure accent

The regular alteration of the strong and weak beats in a measure.

measure, common

A measure having an even number of units, as two-four, six-eight.

measure, imperfect

An old term for two-fold measure, that is, only two beats to a measure. The same as binary measure.

measure motive

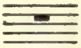
A motive or theme whose accent coincides with the measure accent.

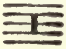
measure note

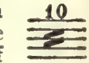
The note which is the unit of measure according to the time signature. Thus in three-four time, the quarter note is the measure note, and three of these, or their equivalent in value, fill the measure.

measure-rest

A rest extended throughout the measure. The whole rest is used to signify a rest of one measure; the breve rest indicates a rest of two measures, and by combining these any number of measures can be indicated, e. g., a three measure rest, a six measure rest. Figures are generally used in rests of more than six measures, and now are employed in all rests of more than one measure.







measurable

As used in the term measurable music, the same as measurable music. Music having a definite time value given to its notes.

mécanisme (mā-kă-nēzm′) Fr.

1. Mechanism: that part of an instrument which forms the connection between the player and the sound producing part.

2. The physical power of performance as distinguished from the intellectual power.

mechanical instruments

Instruments producing tunes by means of a mechanical contrivance; such as a crank, clockwork, weights or springs.

Mechanik (mĕ-kä′-nĕk) Ger. n.

1. A mechanism or mechanical part of an instrument; such as, the piano-action, or the machine head of a guitar or zither.

2. The technique of piano playing, the mere mechanical action of hand and wrist independent of the mental side of playing.

mechanism

An English term used to translate the German, Mechanik, when it means technique in piano playing; that is, the mere action of fingers and hand, the up and down stroke of finger and wrist, the passing under of the thumb and other physical actions in themselves.

medesmo (mĕ-dās′-mō) It. adj.

The same; as medesmo melode, the same melody; medesmo tempo, the same time.

medesmo moto (mĕ-dās′-mō mō′-tō) It.

The same movement: in the same time or movement as before.

medesmo tempo (mĕ-dās′-mō tĕm′-pō) It.

In the same tempo; occasionally used as l'Istesso Tempo and has the same meaning.

medial

Middle; sometimes used to mean secondary as differing from principal.

mediant (mē′-dĭ-ănt) Lat. n.

médiante (mā-dē-ănt) Fr. n.

Mediante (mā-dĭ-än′-tĕ) Ger. and It. n.

1. The third degree of the scale; it is called mediant because it is situated midway between the tonic or first degree of the scale and the dominant or fifth degree.

2. In Gregorian music, one of the principal tones situated, as nearly as possible, midway between the dominant or fifth degree and the final, and ranking next in importance to them.

mediation

1. In the Gregorian chant, which consists of five parts, the mediation is the middle part or main body of the chant.

2. In the Anglican chant, which consists of seven parts, the first three parts, called the first half, the mediation is the melodious phrase which closes the first half.

medisimo (mĕ-dā′-sĭ-mō) It.

The same; identical; as used in the phrase, medisimo tempo, the same time.

meditatio (mĕd-ĭ-tā′-shĭ-ō) Lat. n.

A term formerly applied to the middle of a chant, or the sound which ends the first part of each verse in the psalms.

medius (mē′-dĭ-ŭs) Lat. n.

The name of the third ecclesiastical accent. There are seven ecclesiastical accents; they are the intonations which the officiating priest or his assistant employs in chanting.

medius harmonicus (mē′-dĭ-ŭs här-mŏn′-ĭ-kŭs) Lat.

The middle note in a chord of three notes which is based upon the first note of the key in which it is written.

medley

A mixture: a musical composition, song, or entertainment consisting of incongruous or detached parts or passages, selected from different well-known sources arranged so that the end of one connects with the beginning of another.

Meerhorn (mār-hôrn′) Ger. n.

Sea-trumpet. See also marine trumpet.

Meertrompete (mār-trôm-pā′-tĕ) Ger. n.

Sea-trumpet. See also marine trumpet.

megalophonous (mĕg′-ä-lō-fō′-nŭs) Eng. adj. from the Grk.

Having a loud voice.

mehr chörig (mār kā′-rĭkh) Ger.

For many or several choirs.

mehrfach (mār′-fäkh) Ger. adj.

Manifold.

mehrstimmig (mār′-shtĭm-mĭkh) Ger. adj.

For several voices; polyphonic.

Mehrstimmiger Gesang (mār′-shtĭm-mĭkh-ĕr Gĕ-zäng′) Ger.

Literally, a song for several voices: a glee or part song.

Mehrstimmigkeit durch Brechung (mār′-shtĭm-mĭkh-kīt doorkh brĕkh′-oong) Ger.

Freely translated this means producing the effect of many tones by using broken chords. Broken chords are those whose tones are not simultaneously produced, but whose notes follow each other in quick succession as on a harp. This many-toned effect is most succcessful on the piano.

Meister (mī′-stĕr) Ger. n.

Master; teacher.

Meisterfuge (mī′-stĕr-foo-gĕ) Ger. n.

Master fugue: a fugue employing musical devices seldom used except for the display of technical knowledge, and in which there is a constant reappearance of subject and answer without any episodes or digressions between.

Meistergesang (mī'-stĕr-gĕ-zäng') Ger. n.

Master song; minstrel song.

Meistersänger (mī'-stĕr-zĕng'-ĕr) Ger. n.

Meistersinger (mī'-stĕr-zĭng-ĕr) Ger. n.

Master singers.

1. In Germany during the middle ages the title given the most renowned musician of the community.

2. A member of a society or guild formed from the Fourteenth to the Sixteenth Century in the leading cities of Germany, the most celebrated being Nuremberg, to cultivate music and poetry. The members were usually workingmen, and in this particular the meistersingers were distinguished from the minnesingers, whom they superseded, for the later were of aristocratic birth. They founded a number of schools in which their art was taught according to certain fanciful and arbitrary laws. Their productions were chiefly lyrical poems on biblical subjects, and these were sung to the accompaniment of a stringed instrument, such as the harp or violin. Just as in other trades the learner must pass from apprentice to journeyman, and finally to master, so here there were five degrees: Schüler, or scholar; Schulfreund, or schoolfellow; Dichter, or poet; Sänger, or singer, and Meister, or master. The candidate for admission had to present a poem with musical accompaniment which was passed upon by four judges called Merker. The earliest school established at Mainz, in 1312, by Henrich von Meissen was called Frauenlob, and the school at Ulm continued until 1839. The chief of the Meistersingers was Hans Sachs. In Wagner's opera, Die Meistersinger von Nürnberg, we have a vivid picture of the craft.

Meisterstück (mī'-stĕr-shtük) Ger. n.

Master work; master piece.

melancolia (mā-lăn-kō-lē-ä) It. n.

melancolie (mā-lăn-kô-lē') Fr. n.

Melancholy; sadness.

melange (mā-läñzh') Fr. n.

A mixture; combination: a medley composition founded on several well-known airs.

meleket

An Abyssinian trumpet made of a hollow tube, four or five feet in length, and but a half inch in diameter. Its tones are shrill and piercing.

melisma (mē-lĭs'-mä) Grk. n.

1. A song; an ode; a melody, as distinguished from music of a purely declamatory character.

2. A grace; roulade; fioritura, or florid passages of a movement.

melismatic song

Song in which more than one tone is sung to a syllable.

mellifluous

Flowing; very melodious and pleasing.

melode (mā-lō'-dĕ) It. n.

Melody; tune: pleasing arrangement of sounds.

melodeon

Invented by Jeremiah Carhart, of Dutchess County, N. Y., in 1836. It was a keyboard instrument in a case resembling that of the square piano, but smaller. The tones were produced by vibrations of free reeds. A foot pedal, similar in appearance to a piano pedal, was used in creating a vacuum in the air chamber just below the reeds and as the keys were depressed currents of air drawn by the exhaust power were caused to rush past the reeds. For a time the melodeon was a popular instrument and in 1859 over twenty thousand were made in the United States. It has since been supplanted by the reed organ.

melodeon, double reed

A melodeon with two sets of reeds, thin tongues of wood or metal, against which currents of air are forced by means of bellows worked by the feet of the performer. The two sets of reeds produce greater volume than does the one set of the ordinary melodeon. See also melodeon.

melodeon, organ

A reed keyboard instrument with a register of stops which aids in producing tones similar to those of the organ, and furnishes a greater compass than the ordinary melodeon possesses. Air is compressed in the bellows, worked by the feet of the performer, and forced through the reeds. These tongues of wood or metal are controlled by the keyboard action, and their motion breaks the currents of air into intermittent puffs and produces the tones. See also melodeon and harmonium.

melodia (mā-lō-dē'-ä) It. n.

Melody.

1. The singing of an ode to a melos, or melody.

2. The tune to which lyric poetry was sung.

3. An organ pipe.

See also claribella.

melodic interval

The movement of the voice in which the tones are taken in succession; in contradistinction to harmonic intervals, when the tones are taken simultaneously.

melodic modulation

The process or results of changing movements in the course of a piece from one key to another.

melodic progression

See progression.

melodic step

See melodic interval.

melodica

A small variety of pipe organ, invented by J. A. Stein of Augsburg, Germany, in 1770. It was intended to be set upon a harpsichord or similar instrument so that a melody could be played upon it while the accompaniment was played upon the harpsichord. The compass was about three and one-half octaves.

melodico (mā-lō'-dĭ-kō) It. adj.

Melodious; tuneful.

melodicon

A variety of piano invented by P. Riffelsen, of Copenhagen, in 1803, in which the tone was produced from tuning forks or steel bars instead of wires.

melodicon, psalm

See psalm melodicon.

melodics

That branch of musical science which is concerned with the pitch and succession of tones; or technically, the theory of melody.

mélodie (mā-lô-dē') Fr. n.

Melody; air; tune.

melodie bien sentie (mā-lô-dē' bē-ăñ săñ-tē') Fr.

The melody well accented or expressed.

melodieuse (mā-lōd-yŭz') Fr. adj.

Melodious; tuneful; smooth.

melodieusement (mā - lōd - yŭz - măñ') Fr. adv.

Melodiously; musically; sweetly.

melodieux (mā-lōd-yŭh') Fr. adj.

Melodious; tuneful.

melodiograph

A melograph; an electrical apparatus for recording the order and duration of the notes of a piece of music played on a piano.

melodion

A keyboard instrument invented in 1806 by J. C. Dietz. A cylinder was made to rotate by means of treadles and the keys caused a graduated series of metal bars to be pressed against it, thus producing sounds.

melodiosamente (mĕ-lō-dĭ-ō-sä-mĕn'-tĕ) It. adv.

Melodiously; sweetly.

melodioso (mĕ-lō-dĭ-ō'-sō) It. adj.

Melodious; musical; tuneful.

melodious, bass

The high bass voice, the more flexible or singing bass voice. Also, a singer possessing such a voice.

melodisch (mĕ-lō'-dĭsh) Ger. adj.

Melodious; musical; tuneful.

melodista (mā-lō-dēs'-tä) It. n.
melodiste (mā-lō-dēst) Fr. n.

Melodist; a composer or singer of melodies.

Melodram (mā'-lō-dräm) Ger. n.
melodrama Eng. n.
mélodrame (mā-lō-drăm) Fr. n.
melodramma (mā-lō-dräm'-mä) It. n.

Dramatic performances having the interest of certain situations enhanced by the use of vocal and instrumental music. The plot is generally romantic in character and often contains sensational incidents, and was usually given with picturesque costumes and scenery. It differs from opera in that the action is carried on in dialogue rather than recitative and aria.

2. A kind of dramatic composition in which the actor recites his part in ordinary speaking voice and is accompanied by an elaborate and appropriate orchestral composition.

melodrammatico (mä-lō-drä-mä'-tē-kō) It. adj.

Melodramatic in character.

melody

A well-ordered series of tones heard successively and dependent for its distribution of sounds upon the changes of pitch; a succession of tones of different elevation. A melody may be pleasing and finished in itself or it may be a seemingly homely phrase but found to contain great possibilities for later development. It is made up of the repetition of small units, phrases, periods, motives, and in large compositions it in turn is repeated and forms a central large unit from which the entire composition is developed. Modern melody is either derived from or representative of harmony. It forms either the upper outline of a series of different chords or is constructed of different notes taken from the same chords. It is the chief characteristic of composition.

melody, authentic
One whose range extends between the keynote and its octave. The term authentic melody is used only in ecclesiastical modes or scales used by early church writers, and so called because it is the foundation melody. It is opposed to plagal melody.

melody, chromatic
A melody in which flats or sharps that do not belong to the key are used.

melody, diatonic
A melody in which no flats or sharps foreign to the key in which the melody is written are used.

melody, leading
The principal melody, the one which is usually carried by the soprano in part songs.

melody, plagal
A melody whose range extends a fourth below and a fifth above its keynote. The plagal is so called because it is based on the authentic. The term is used only in ecclesiastical music.

melograph
From the Greek words melody and write. An electrical contrivance which is attached to a piano to record the melody. When the keys of the piano are struck, this instrument records the order and duration of the notes on a strip of paper very much as a Morse telegraph instrument does. This record is then worked out.

melographic pianoforte
See pianoforte melographic.

melologue
A combination of recitative and music.

meloman (mĕl'-ō-măn) Grk. n.
mélomane (mā'-lō-măn) Fr. n.
melomaniac Eng. n.
A person who is passionately fond of music.

mélomanie (mā-lō-mă-nē') Fr. n.
melomany Eng. n.
Melomania; excessive love of music.

melopea (mā-lō-pā'-ā) It. n.
mélopée (mā-lō-pā') Fr. n.
1. Counterpoint; the art of forming melody; certain rules governing the writing of music having a number of parts. Music written under such rules.
2. Poetical or rhetorical melody; words and music combined, the vocal declamation or chant of the drama.

melophare
A lantern, inside of which is placed music paper, oiled to make it transparent so that the notes may be read when the lamp is lighted; it is used for serenades.

melopiano
A piano invented by Caldera, of Turin, in 1870, containing a device for sustaining the tone. A bar, to which were attached small hammers, was placed above the strings at right angles. When a tone was to be prolonged the player set the extra hammers into motion by means of a treadle so that they struck the string rapidly.

meloplast
meloplaste
An instrument, invented in 1818 by Pierre Galin, by means of which vocal music could be taught from a staff without either clef or notes. He used only the five lines of the staff, singing familiar airs to the syllables do, re, mi, at the same time pointing to the position on the staff of the notes sung. The instrument for teaching rhythmical relations was like a double metronome, marking both measures and beats. See meloplast.

melopoeia (mĕl-ō-pē'-yä) Grk. n.
Music in general. The art or system of making a tune. In ancient music the name for the rules of composition in melody; these were divided into three parts, the hypatoides or lowest sounds, the mesoides or middle sounds, and the netoides or high sounds, these being again divided according to their character, as sad, gay, comic.

melopomenos (mĕl - ō - pōm' - ē - nŏs) Grk. n.
Vocal melody; vocal music.

melos (mē'-lŏs) Grk. n.
Melody; tune; a succession of musical sounds, as opposed to noises.

melotrope
A mechanical attachment to the piano into which may be placed a melograph stencil. By means of treadles the stencil is passed over a vacuum so that air is drawn through each perforation as it passes and causes the digitals to be depressed as if by the player's fingers. See also melograph.

même (mĕm) Fr. adj.
The same; as used in the phrase, même movement, in the same movement.

même mouvement (mĕm moov-mäñ) Fr.
In the same movement.

même mouvement que precedement (mĕm moov-mäñ kŭh prā-säd-mäñ′) Fr.
In the same movement as the preceding.

men allegro (mān äl-lā′-grō) It.
Less lively; less mirthful.

menaaneim Heb. n.
A word which occurs in the Holy Scriptures, but once, in II Sam. vi, 5, where it is improperly translated cymbals. From the derivation of the word which points to a root meaning to and fro, to vibrate, it is probable, that it was a sistrum, or form of rattle, used by the ancient Egyptians, Greeks and Romans.

menestrel (mŭ-nās-trĕl′) Fr. n.
Minstrels: wandering poet-musicians of the Tenth Century. The musical attendants of the troubadours who played and sang their masters' compositions.

menétrier (mŭ-nā-trē-ā) Fr. n.
1. Originally a player on any instrument, especially for dancing.
2. Now a wandering musician, one who plays at fairs and low taverns, a village musician.

meno (mā′-nō) It. adv.
Loss; as used in the phrase, meno forte, not so loud. Abbr. men.

meno forte (mā′-nō fôr′-tĕ) It.
Less loud: softer.

meno mosso (mā′-nō môs′-sō) It.
Less stirred; with less motion; rather slower: like piu lento, it is a direction that usually occurs in the middle of a movement, usually in a quick movement, while piu lento is commonly used in a slow movement. The terms are really interchangeable.

meno piano (mā′-nō pĭ-ä′-nō) It.
Less soft: somewhat louder.

meno presto (mā′-nō prās′-tō) It.
Less quick: slower.

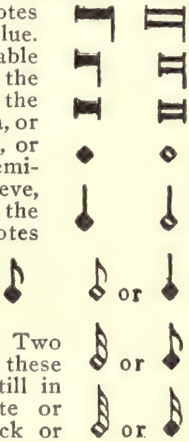
meno vivo (mā′-nō vē′-vō) It.
Less lively: not so fast.

Menschenstimme (mĕn - shĕn - shtĭm′-mĕ) Ger. n.
The human voice; man's voice.

Mensur (mĕn-zoor′) Ger. n.
Measure; time: the measure or scale of an organ pipe.

mensura (mĕn′-shŭ-rä) Lat. n.
Measure; time.

mensurable music
The old plain chant was written in notes which were of equal duration. In the Twelfth Century this no longer satisfied the needs of musicians, and notes with their corresponding rests were devised to indicate a difference in time. These notes were modeled after the plain chant notes, which were black squares; and just as in modern music, every measured note was equal to two notes of the next lower value. The longest measurable note was called the maxima, or large; the next lower the longa, or long; next the brevis, or breve; then the semi-brevis, or semi-breve, and the minim and the semi-minim. These notes were black notes; the maxima an oblong, the others square or some form of a square. Two hundred years later these same shapes were still in use but made white or open instead of black or solid. From that time on, written music underwent gradual changes until the modern style was established.



mensurable note
See measurable note.

mensural signature
The time sign: this is usually a fraction and is written at the beginning of the piece to indicate the time value of each measure as compared with a whole note. Thus, two-four indicates that two quarter notes, or their equivalent, fill one measure; six-eight indicates that six eighth notes or their equivalent in value, fill a measure. The numerator always indicates the number of notes necessary and the denominator shows what kind of notes are necessary to fill the measure. Some other time signatures are: two-two, two half notes to a measure; four-four, four quarter notes to a measure; three-four, three quarter notes to a measure; twelve-eight, twelve eighth notes to a measure. Four-four time is often called common time and C is often written in place of four-four at the beginning of the piece to indicate

this. In church music half notes are often used in place of quarter notes. The half notes are then treated like quarter notes, but the time is usually slower time. To indicate this, a perpendicular line is drawn through the common-time signature, thus: ¢ or else writen out in full, four-two. All signatures having two in the numerator indicate duple time; those having three in the numerator indicate triple time; those having four in the numerator indicate quadruple time. These are also called simple duple, simple triple and simple quadruple time. Compound time is so called when the numerators are six, nine, twelve. Six indicates compound duple, as six-four; nine indicates compound triple, as nine-four, and twelve indicates compound triple, as twelve-four.

mente, alla (äl′-lä mĕn′-tĕ) It.
From the mind: improvised; extempore.

menuet (mŭ-noo-ā′) Fr. n.
Menuett (mĕn-oo-ĕt) Ger. n.
menuetto (mā-noo-ĕt′-tō) It. n.
See minuet.

mercurian lyre
One of the earliest musical instruments made of the shell of a tortoise and having seven strings. Ancient Roman and Greek mythology contain the story of the discovery of the lyre by the Greek god, Hermes, or the Roman, Mercury. He is said to have been walking along the bank of a stream after an inundation. The receding waters had left upon the sand a tortoise shell across which the sinews had been tightly stretched by the wind and the sun. Mercury's foot accidentally struck it, producing a tone. This accidental discovery is supposed to have led to the invention of the primitive lyre.

mereket Aby. n.
A trumpet used in Abyssinia.

meris (mē′-rĭs) Grk.
The sixth part of an octave.

merula (mĕr′-ū-lä) Lat. n.
Literally, blackbird: an instrument which consisted of very small pipes set in water and through which wind was forced to produce bird-like, warbling tones.

mesaulion (mē-saw′-lĭ-ŏn) Grk. n.
Symphony.

mescal (mĕs-käl′) Tur. n.
An instrument found in Turkey. It consists of twenty-three pipes of different lengths bound together so that they may be moved to and fro before the mouth of the performer. Owing to the several possible methods of blowing into the pipes, each one is capable of producing three notes.

mescolanza (mes-ko-län-tsä) It. n.
Medley; mixture.

mese (mē′-sē) Grk. n.
meson (mĕs′-ŏn) Grk. n.
The middle note of the Greek scale and considered the most important.

mesopycni (mĕs-ō-pĭk′-nī) Eng. n. from Grk.
In medieval church music a mode or scale based upon a tetrachord having its half step in the middle. Tetrachord being a group or four tones.

mesotonic
Mean-tone. See also mean-tone system.

messa bassa (mĕs′-sä bäs′-sä) It.
Low mass, that is, a silent mass whispered by the priest during a musical performance.

mesa concertata (mĕs′-sä kôn-chĕr-tä′-tä) It.
Masses having the recitation intermixed with choruses, or consisting of concerted music.

messa di capella (mĕs′-sä dē käp-pĕl′-lä) It.
A mass sung by grand chorus. These compositions were always elaborate, having fugues and various movements in double counterpoint.

messa di voce (mĕs′-sä dē vō′-chĕ) It.
The gradual swelling and diminishing of the voice in a long held note.

messanza (mĕs-sän′-tsä) It.
A quodlibet: as it pleases you; what you please.
1. A humorous combination of various airs performed either simultaneously or one after the other, but having no connecting phrases. A device much used in the Sixteenth and Seventeenth Centuries.
2. A charivari, shivaree.

messe (mĕs) Fr. n.
Messe (mĕs′-sĕ) Ger. n.
Mass; music of mass.

messe brevi (mĕs′-sĕ brā′-vĕ) It.
Short mass.

messe haute (mĕs-sōt′) Fr. n.
High mass; grand mass.

mestizia (mĕs-tĭt′-sĭ-ä) It. n.
Sadness; melancholy; gloom; as used in the phrase con mestizia, with sadness.

mesto (mās′-tō) It.
Sad; pensive: a direction used by

Beethoven in Op. 10 No. 3, where the slow movement is largo e mesto and the second movement is adagio molto e mesto.

mestoso (mās-tō′-sō) It.

Sad; pensive: a direction meaning to be rendered in a sad and pathetic manner.

mesure (mŭ-zŭr′) Fr. n.

Measure; dimension; bound; unit of time measurement: the bar between two measures, that serves to divide them as two units.

mesures à deux ou quatre temps (mŭ-zŭr′ ă dŭ oo kătr tañ′) Fr.

Duple time.

mesure à deux temps (mŭ-zŭr′ ă dŭ tañ′) Fr.

Measure of two beats: duple time, that is, having an even number of beats to the measure.

mesure à trois temps (mŭ-zŭr′ ă trwä tañ′) Fr. n.

Measure of three times; triple time: having an uneven number of beats to the measure, a number that is divisible by three.

mesure demi (mŭ-zŭr′ dŭ-mē′) Fr. n.

Half measure; half a bar: also, a half rest, or rest equal in duration to a half note.

metal (mā-täl′) Spa. n.

Strength or compass of the voice.

metal, organ

See organ-metal.

metal, pipe

See pipe-metal.

metallico (mĕ-täl′-lĭ-kō) It. adj.

Metallic: clear in tone.

metallo (mĕ-tāl′-lō) It. n.

Metal: the ringing quality of tone as designated in the phrase: bel metallo divoce, the fine ringing quality of the voice.

metamorphoses

Changes in the form or structure of a theme for the purpose of adding to its intellectual interest.

metamorphosis

The working out, or development of a musical idea, adapting it to changed conditions and adding to its intellectual interest. Wagner uses it extensively in his great musical dramas.

meter (mē′-tĕr) Eng. n. from Grk.

Meter, which literally means measure, is an arrangement of groups of sounds in music, or of syllables in poetry, in regulated succession so as to form rhythmic movement. The result in music is to produce melo-

dious phrases, in poetry, regular verses. In music we have beats combined into measures, in poetry syllables composing feet. The relation between music and poetry becomes apparent the farther back we study into the history of each. In modern times the distinction is principally in the fact that music posseses melody, while speech has quality, but rhythm is common to both.

A knowledge of meter is important, not only when setting words to music, but in all kinds of musical composition. It is its rhythmical character, among other excellences, which distinguishes the work of the really great composers, and almost any musical theme of good quality can be reduced to terms of metrical feet. This almost unconscious instinct of rhythm belongs alike to the musician and the poet, but the former is allowed a greater variety in its use. Thus we do not always find the foot and bar beginning together, for this is possible only when the foot begins with a long syllable and the musical phrase with a strong accent.

In English verse meter depends almost entirely upon the accent and thus differs from the classical, which was founded upon the principle of vowel length or quantity. Accent and stress are important to the composer but quantity in verse has little relation to music. A foot is a part of a line and may contain two, three or four syllables.

According to the number of feet in a line verse is named: monometer, a line of one foot; dimeter, of two feet; trimeter, of three feet; tetrameter, of four feet; pentameter, of five feet; hexameter, of six feet; heptameter, of seven feet; octameter, of eight feet.

Combining the kind of foot with the number of feet in a line we name the verse thus: iambic, pentameter, trochaic tetrameter, anapestic trimeter, etc.

The cæsura is a pause in or near the middle of a line. It may come after either an accented or an unaccented syllable, and tends to agree with the logical pause, though it does not always do so. For example: Through all restraint broke loose || he wings his way.

One kind of meter is not necessarily used to the exclusion of all others in a single composition, but one measure so predominates as to give character to the whole. A verse is said to be acatalectic when it contains just the required number of syllables; catalectic, when it lacks the last syllable of the last verse; brachycatalectic, when two syllables or an entire foot are wanting; and hypercatalactic, when it has too many syllables.

The following are the principal kinds of meter with their signs. A more extensive study of each will be found under the separate names:

pyrrhic ◡ ◡
spondee — —
iambus ◡ —
trochee,
  or chorus — ◡
tribrach ◡ ◡ ◡
molossus — — —
dactyl — ◡ ◡
anapest ◡ ◡ —
bacchius ◡ — —
antibacchius,
  or palimbacchius — — ◡
amphibrachys ◡ — ◡
amphimacer or cretic — ◡ —
proceleusmaticus ◡ ◡ ◡ ◡
dispondaeus — — — —
diiambus ◡ — ◡ —
ditrochaeus — ◡ — ◡
choriambus — ◡ ◡ —
antispastus ◡ — — ◡
ionicus a majore — — ◡ ◡
ionicus a minore ◡ ◡ — —
paeon primus — ◡ ◡ ◡
paeon secundus ◡ — ◡ ◡
paeon tertins ◡ ◡ — ◡
paeon quartus ◡ ◡ ◡ —
epitritus primus ◡ — — —
epitritus secundus — ◡ — —
epitritus tertius — — ◡ —
epitritus quartus — — — ◡

meter
The measure of music made apparent by the succession of accents. It is mechanical in character as it concerns the regular grouping of the beats or time units.

meter, long particular
Six eight-syllable lines of iambic feet; that is, metrical feet containing a short followed by a long syllable.

meter particular
See particular meter.

meter, short particular
Six lines of iambic, ◡ —, measure, the first two containing six syllables each, the third eight, the fourth and fifth six and the sixth eight feet.

method
méthode (mā-tôd′) Fr. n.
metodo (mā-tō-dō) It. n.
Rule, order.
1. A system of teaching.
2. A school or style of music, as the Italian method.
3. Treatise or book of instructions.

Metrik (māt′rēk) Ger. n.
Metrical art; metrics: the art of writing in meter.

metrisch (mĕt′-rĭsh) Ger. adj. and adv.
1. (adj.) Metrical.
2. (adv.) Metrically: written according to metrical standards and having due arrangement of long and short syllables.

metro (mā′-trō) Spa. and It. n.
Meter: rhythm: a certain disposition of a number of syllables.

Metronome
See also metronome.

metrometer
metronome (mĕt-rō-nōm)
A mechanical contrivance claimed by J. N. Maelzel in 1816, for marking time, especially as an aid in musical study or performance. It usually consists of a double pendulum, the lower end of which is weighted with a ball of lead, while the upper carries a weight of brass that may be moved up or down. When the latter weight is moved up, the rate of oscillation is slower; when it is moved down, the rate is faster. The upper end of the pendulum is graduated, so that any desired number of oscillations per minute can be secured, ranging from forty to two hundred and eight. Abbr. Met.

metronome mark
A mark at the beginning of a piece of music, meaning Maelzel's Metronome **M.M. ♩ = 120** and meaning that the sliding weight is to be set at 120, which gives the time of a single oscillation to a quarter note, or that each quarter note is given one one hundred and twentieth of a minute. Abbr. M. M.

metronome, pocket
A metronome made in watch form.

metrum (mĕt′-rŭm) Lat. n.
A measure: specifically a poetical measure; meter; rhythm: the measure or time.

Mette (mĕ′-tĕ) Ger. n.
Matins; the first morning service in the Roman Catholic Church.

metter la voce (mĕt-tĕr lä vō′-chĕ) It.
The vocal art of beginning softly on a prolonged note, gradually swell-

ing to a full strong tone, and then diminishing and ending softly. Same as messa di voce.

mettere in musica (mĕt′-tē-rĕ ĭn moo′-zĭ-kä) It.
To set to music.

mettez (mĕt-tā) Fr. v.
Literally, put: used in organ music to signify draw, or add any stop or stops.

mettre d'accord (mĕtr dăk-kôr′) Fr.
Literally, to put in harmony: to tune.

mettre en musique (mĕtr äñ′ mü-zēk′) Fr.
To set to music.

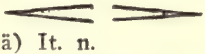
mettre en répétition (mĕtr äñ rā-pā-tēs′-yoñ) Fr.
To put in rehearsal.

metzilltheim Heb. n.
Usually translated cymbals. In biblical history, however, they are called bells of the horses, as little cymbals were used on the harness of horses. The Hebrew cymbals were much smaller than the modern instrument, being but four or five inches in diameter, and those used on the horse trappings were undoubtedly still smaller. Synonym of metzilloth, metzillhaim and tzeltzelim. See cymbal.

mezza (mĕd′-zä) It. n.
Medium; half; in the middle.

mezza bravura (mĕd′-zä brä-voo′-rä) It.
Moderate skill: requiring moderate skill; hence, a term applied to musical compositions of moderate difficulty.

mezza di voci (mĕd′-zä dē vō′-chĕ) It.
The words, a cresende e diminuendo, are usually added to this term completing the meaning: let the voice swell and decrease in volume, and are always understood if omitted. The direction is represented by the sign



mezzana (mĕd-zä′-nä) It. n.
Middle string of a lute or violin.

mezzo (mĕd′-zō) It. n.
Medium; half; in the middle. Synonym of mezza. Abbr. M., mez.

mezzo aria (mĕd′-zō ä′-rĭ-ä) It.
A solo half sung and half recited. Equivalent to aria parlante, speaking aria.

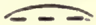
mezzo bravura (mĕd′-zō brä-voo′-rä) It.
Moderately difficult.

mezzo carattere (mĕd′-zō kä-rät′-tā-rĕ) It.
Literally, moderate character: music of medium expression and execution.

mezzo forte (mĕd′-zō fôr′-tĕ) It.
Moderately loud. Abbr. mf., mff.

mezzo forza (mĕd′-zō fôr′-tsä) It.
With moderate force. Abbr. mfz.

mezzo legato (mĕd′-zō lĕ-gä′-tō) It.
Slightly legato. Indicated by a slur and dashes. See also touch; demilegato.



mezzo manica (mĕd′-zō mä′-nĭ-kä) It.
The half shift; the first position of the left hand on the strings of the violin. The first finger is nearest the scroll end of the finger-board and covers the F string while the other fingers cover G, A and B.

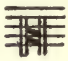
mezzo orchestra (mĕd′-zō ôr′-käs-trä) It.
Half the orchestra.

mezzo piano (mĕd′-zō pĭ-ä′-nō) It.
Moderately soft. Abbr. mp.

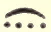
mezzo-quarto (mĕd′-zō-kwär′-tō) It.
An eighth rest.

mezzo soprano (mĕd′-zō sō-prä′-nō) It.
A female voice whose compass lies between soprano and contralto. Abbr. m. sop.

mezzo soprano clef (mĕd′-zō sō-prä′-nō)
The C clef on the second line which was formedly used in old church music or madrigals. The treble, or soprano, clef is now used.



mezzo staccato (mĕd′-zō stäk-kä′-tō) It.
Half-staccato; only slightly disconnected. A style in which the notes are almost run together; indicated by a combination of the staccato and legato signs.



mezzo tenore (mĕd′-zō tā-nō′-rĕ) It.
A male voice whose compass is not as high as tenor nor so low as barytone.

mezzo tuono (mĕd′-zō too-ō′-nō) It.
Semi-tone; half-tone.

mezzo voce (mĕd′-zō vō′-chĕ) It.
Half of the voice power: at half force or volume. Abbr. m. v.

mi (mē) It., Spa. and Fr. n.
The name applied to the tone E in Italian, Spanish and French. In the Aretinian system, the third of the syllables used in naming the tones of the scale. In the fixed do system, mi always stands for E, in the movable do system, for the third tone of the major scale. Spelled me in the Tonic Sol-fa system.

In old English musical notation mi always indicated the leading note.

mi bémol (mē bā-mŭl) Fr.

E flat.

mi bémol majeur (mē bā-mŭl' mă-zhŭr') Fr.

The key of E flat major.

mi bémol mineur (mē bā-mŭl' mē-nŭr') Fr.

The key of E flat minor.

mi bemolle (mē bā-môl'-lĕ) It.

The note E flat.

mi bemolle maggiore (mē bā-môl'-lĕ mäd-jō'-rĕ) It.

The key of E flat major.

mi bemolle minore (mē bā-môl'-lĕ mē-nō-rĕ) It.

The key of E flat minor.

mi contra fa (mē kôn'-trä fä) It.

Literally, mi against fa: the interval from F to B natural. In the method of teaching the scales and intervals by syllables the third sound of the Hexachordon durum; that is, a scale of six sounds whose third is two whole tones above the key note, was called mi; and F, the fourth sound of the Hexachordon naturale or scale of six sounds, was called fa. Musicians of the Middle Ages disliked the false relation existing between the two sounds and expressed it in the saw, mi contra fa est diabolus in Musica; mi against fa is the devil in music.

mi dièse (mē dē-ĕz') Fr.

The note E sharp.

mi diesis (mē dē-ā'-sĭs) It.

The note E sharp.

mi maggiore (mē mäd-jō'-rĕ) It.

The key of E major. See also E.

mi majeur (mē mă-zhŭr') Fr.

The key of E major. See also E.

mi mineur (mē mē-nŭr') Fr.

The key of E minor. See also E.

mi minore (mē mē-nō'-rĕ) It.

The key of E minor. See also E.

mi-re-ut (mē-rā-oot)

A term applied to the lowest octave of the organ, where the scale is incomplete or compressed. Equivalent to short octave.

microcoustic (mī-krō-koos'-tĭk) Grk. n.

An instrument designed to collect and augment small sounds, for the purpose of assisting the partially deaf in hearing.

microfono (mē-krō'-fō-nō) Spa. n.

An instrument designed to augment sound.

microphone (mī'-krō-fōn) Eng. n. from the Grk.

An instrument for augmenting small sounds. It is based on the fact that when substances possessing little electrical conductivity are placed in the course of an electric current, the conductivity of the system is much increased by even the very smallest amount of pressure. In most instruments one piece of charcoal is held loosely between two other pieces in such a manner as to be affected by the slightest vibrations conveyed to it by the air or by any other medium. By suitable arrangement the sounds of the human voice conveyed from a distance by the telephone can be made audible in every part of a hall.

microphonics (mī-krō-fŏn'-ĭks) Eng. n. from the Grk.

The science of augmenting small sounds.

middle C

One-lined C, or the C in the center of the piano keyboard. The note C is written on the first ledger line below the treble staff or above the bass staff.

middle voices

A term applied to tenor and alto voices; the voices of middle range.

mignon (mēn-yôñ') Fr. adj. and n.

1. Delicate and pretty; dainty, charming.

2. Favorite.

militaire (mē-lē-tăr') Fr. adj.

Military.

militairement (mē-lē-tăr-mäñ) Fr. adj.

In military style.

militare (mē-lĭ-tä'-rĕ) It. adj.

Military.

militarmente (mē-lĭ-tăr-mĕn'-tĕ) It. adv.

In military manner; in a war-like, martial style.

Militärmusik (mē-lĭ-tār'-moo-zēk') Ger. n.

1. Military music; music of military character.

2. A military band of wind instruments including saxphone, bugle and other instruments not used in orchestra.

military band

1. A body of musicians enlisted and attached to a regiment or military post.

2. A band for out-of-doors, composed solely of wind instruments. The more powerful clarinets, saxophones and cornets are used freely. Side drums, fifes, bugles and trumpets are necessary.

military drum

A term applied to the side drum from its use in military bands.

milote (mē-lō′-tĕ) Spa. n.

An Indian dance.

mimodrama Eng.

mimodrame (mē-mô-drăm′) Fr. n.

A dramatic performance in pantomime often accompanied by music.

minacciando (mē-nät-chän′-dō) It. adj.

Threatening; menacing; used once by Beethoven as a direction in a postscript of a letter to Schott.

minaccievole (mē-nät-chā′-vō-lĕ) It. adj.

Threatening, menacing.

minaccievolmente (mē-nät-chā-vōl-mĕn′-tĕ) It. adj.

In a threatening, menacing manner.

minacciosamente (mē-ñät-chō-sā-mĕn′-tĕ) It. adj.

In a threatening, menacing manner.

minaccioso (mē-nät-chō′-sō) It. adj.

Threatening, menacing.

minagnghinim Heb.

An ancient Hebrew instrument. It consisted of a wooden table with a handle. Across the table stretched a chain or hempen chord strung through balls of brass or wood. When this instrument was set in motion, presumably by the handle, the balls struck against the table producing a clear, pleasing sound that could be heard a great distance.

minder (mĭnt-ĕr) Ger. adv.

Less, lesser, lower: not so much, as used in the direction phrase, Minder Schnell; less fast.

mineur (mē-nŭr′) Fr. adj.

Minor.

minim (mĭn′-ĭm)

A half note. It derives its name from the fact that before the invention of the crotchet note it was the shortest note in use.

minim rest

A rest equal in duration to a half note. It is always placed above the line instead of below it.

minima (mē′-nĭ-mä) It. n.

A minim.

minime (mē-nēm′) Fr. n.

A minim.

Minnedichter (mĭn′-nĕ-dĭkh′-tĕr) Ger. n.

A minnesinger.

Minnegesang (mĭn′-nĕ-gĕ-zäng′) Ger. n.

Love-poetry; love-songs.

Minnesänger (mĭn-nĕ-zĕng′-ĕr) Ger. n.

Minnesinger (mĭn-nĕ-zĭng′-ĕr) Ger. n.

German poets of noble birth who devoted their talents to composing love songs and celebrating deeds of chivalry. They flourished from the latter part of the Eleventh until the end of the Thirteenth Century. They were the counterpart of the Troubadours who preceded them, and wandered from place to place, singing and composing their verses.

minor

Small: of intervals, less; shorter; smaller, as compared with major intervals.

minor canons

Clergymen or canons of a lower grade who assist in performing the daily choral service in the cathedral.

minor chord

A chord containing a minor third: tones distant three half steps from each other, and a perfect fifth, tones distant seven half steps from each other.

minor diatonic scale

One in which the third degree is a minor third, or interval of one and a half tones above the keynote. At one time it was called the scale of the lesser third.

minor key

minor mode

One of the modern scales, in which the third note is a minor third or three semitones from the tonic or first note of the scale.

minor prolatio

See prolatio minor.

minor scale

All the notes or tones of a minor key in regular ascending or descending order. There are two kinds of minor scales, the true harmonic minor scale formed of the tones of the minor key, and the melodic minor scale. In the harmonic scale the intervals between tones one and two, three and four and four and five, are major seconds, intervals of one whole tone, and between two and three, five and six, and seven and eight minor seconds, intervals of a semitone, while between tones six and seven there is an augmented second, an interval of three semitones. For melodic purposes the augmented second was avoided by the inventor of the melodic minor scale in which the semitone falls between the second and third, and seventh and eighth tones ascending, and between the fifth and sixth, and second and third descending. In the minor scale not all the tones are represented in the signature as is done in the major scale, the seventh note always being represented by an accidental sharp or flat. In the melodic minor scale notes six and seven are sharped, ascending, but in descending all tones agree with the signature.

minor scale, natural
See natural minor scale.

minor second
A lesser second: a normal or major second narrowed by a semitone; the interval between a tone and the next half tone above or below it. Between C and D flat we have a minor second, the major second would be C-D.

minor semitone
A half tone whose letter or place on the staff remains the same, as G to G sharp.

minor seventh
An interval consisting of four whole tones and two semitones.

minor sixth
A sixth which is a half tone shorter than the major sixth is called the minor sixth, as C-A flat.

minor third
An interval containing a whole tone and a semitone or three semitones.

minor tone
The shorter of the two standard whole tones, the ratio of the vibrations which produce them being 10:9.

minor triad
A chord of three notes containing a minor third, or interval of one and a half tones, and a perfect fifth, or interval of three and a half tones.

minore (mē-nō′-rĕ) It. adj.
Minor.

minstrel, squire
An ancient title for a professional minstrel; a combination of poet, singer and musician.

minstrels
1. As early as the Tenth Century poet-musicians who sang lyrical verses and ballads to accompaniment of harps or some other instrument. In early times they were the attendants of troubadours or minnesingers, whose compositions they sang.

2. Also professional musicians and singers.

minstrelsy
The art or profession of a minstrel.

minue (mē′-noo-ā) Spa. n.
The minuet.

minuet (mĭn′-ū-ĕt)
A stately and graceful French dance, thought to have originated in Poitou in the middle of the Seventeenth Century. The name is derived from the French adjective menu, small, referring to the steps of the dancers. Louis XIV. made the minuet fashionable in Paris, preferring it to the older court favorite, the pavan, and Charles II. established it at the English court. Here it was destined to enjoy great popularity, particularly from 1730 to 1770, during which time a special minuet was composed each year, for the celebration of the king's birthday. Originally the minuet consisted of two parts of eight bars each in three-four time, each of which is repeated. When the minuet was danced, a slow rate of speed was used, but the movement was decidedly quicker for instrumental performance. In a short time a second minuet was added to the first. It was like the first in form but unlike it in sentiment; being written in three part harmony it was called a trio, a name still in use although the number of parts is no longer limited to three. The original eight bars were also extended. In this new form the minuet was incorporated into the suite or set of dance forms. The minuet is remarkable as surviving the other old dance forms, reappearing in both the sonata and symphony, in the latter of which it was placed by Haydn. The names of Handel and J. S. Bach are associated with the earlier minuet. Mozart used the same form as Haydn. Beethoven, although not abandoning it, effected its transformation into the scherzo. That the minuet is still popular is shown by the enthusiastic reception given to Paderewski's Minuet in G.

minuetto, alternativo (äl-tĕr-nä-tē′-vō mē-noo-ĕt′-tō) It.
Alternating minuet: the minuet as a musical composition consists of two movements, the second of which is similar in form but contrasted in character and written in three-part harmony, and was called the trio. This alternated with the first movement, hence, the name.

minugia (mē-noo′-jä) It. n.
Strings of instruments; guts.

miracle-plays
Religious plays common throughout Europe during the Middle Ages. Strictly speaking, the term miracle-

play should apply only to those which dealt with non-biblical scenes and characters, while mysteries dealt with biblical scenes and characters, but many plays included both, and in England the terms were used indiscriminately, while in France all religious plays were called mystère. Miracle-plays were at first entirely under church control and were enacted in the abbeys and cathedrals as a part of a particular service in honor of some saint. Later they were removed to the churchyards, the actors appearing on a scaffold erected in front of the church and usually divided into an upper part, heaven, a middle portion, earth, and a lower, hell. When the graves in the churchyards were trampled upon the scene of action was removed to other parts of the town, and the control of the plays passed into the hands of the various guilds, each one of which had permanent charge of a particular act in the series of scenes which were presented on various church holidays but notably on Corpus Christi Day, the festival in honor of the consecrated Host. Originally, these plays were written in Latin but later in the common tongue of the people. Hymns sung by bands of choristers, and other vocal and instrumental music were important features. See also mysteries.

mirliton (mēr-lē-tôñ) Fr. n.
A reed-pipe, closed at both ends by a thin membrane and having a large hole on either side; by humming into one of which, the membranes are set in motion and a curious nasal tone produced.

misa del Gallo (mĭs′-sä dĕl gäl′-yō) Spa. n.
Midnight mass.

miscella (mĭs-ĕl′-lä) Lat. n.
A mixture-stop.

mise de voix (mēz dŭ vwä′) Fr.
The gradual augmenting and diminishing of a tone. Equivalent to messa di voce.

mise en scène (mēz äñ sĕn′) Fr.
The mounting or stage setting of a play.

miserere (mĭs-ĕ-rē′-rĕ or mē-zĕ-rā-rĕ) Lat.
Have mercy: the Fifty-first Psalm sung in the Roman Catholic Church during the evening services of Holy Week, Wednesday, Maundy Thursday and Good Friday. In the darkness and complete silence that follows the singing of the Benedictus and the Christus Factuc Est, the miserere, begun in a low voice, gradually becomes a wailing cry for mercy.

misericordia (mĭ-zĕr-ă-kôrd-ĭ-ä) Lat. n.
1. Pity, compassion, mercy: a miserere.
2. A small movable seat in the choir of a church.

miskin (mĭs′-kĭn)
A small bagpipe.

missa pro defunctis (mĭs′-sä prō dē-fŭnk′-tĭs) Lat.
The mass for the dead: the Requiem mass.

missa solennis (mĭs′-sä sō-lĕn′-nĭs) Lat.
Solemn mass, for high festivals; high mass.

missklingen (mĭs-klĭng′-ĕn) Ger. v.
To sound discordantly.

Misslaut (mĭs′-lôwt) Ger. n.
Discord; inharmonious sounds.

misslauten (mĭs-lôw′-tĕn) Ger. v.
To sound discordantly.

misslautend (mĭs-lôw′-tĕnt) Ger. adj.
Discordant; inharmonious; dissonant.

misstimmen (mĭs-shtĭm′-mĕn) Ger. v.
To put into discord, or out of tune.

misterio (mĭs-tā′-rĭ-ō) It. n.
Mystery.

misteriosamente (mĭs-tā-rĭ-ō-sä-mĕn′-tĕ) It. adv.
Mysteriously; in a mysterious manner.

misterioso (mĭs-tā-rĭ-ō′-sō) It. adj.
Mysterious.

mistero (mĭs-tā′-rō) It. n.
Mystery, as used in the phrase, con mistero, with mystery.

mistichanza (mĕs-tĭ-kän′-tsä) It.
A humorous composition of various airs played either simultaneously or one after the other, but when one after another, having no connecting passages. Equivalent to quodlibet.

missal
missale (mĭs-sā′-lē) Lat. n.
Missel (mĭs′-sĕl) Ger. n.
The mass-book of the Roman Catholic Church which contains the liturgical forms for celebrating mass throughout the year.

misshällig (mĭs-hĕl′-lĭkh) Ger. adj. and adv.
Discordant; dissonant: unpleasant to hear.

Missklang (mĭs′-kläng) Ger. n.
Discord; inharmonious sound; a sound not in tune.

misto (mĭs′-tō) Grk. adj.
Mixed: a term applied by the ancients to some of their modes.

misura (mē-soo′-rä) It. n.
Measure; time: a measure of music, the part of a composition contained between two bar lines.

misurato (mē-soo-rä′-tō) It. adj.
Measured; in strict time.

Mitklang (mĭt′-kläng) Ger. n.
Simultaneous sounds; tones sounding together; resonance.

Mitklingende Töne (mĭt′-klĭng-ĕnt-ĕ tā′-nĕ) Ger.
Tones that sound simultaneously; overtones, the subordiate sounds that sound simultaneously with the fundamental or lowest sound and together with it form a tone or note. See also harmonic.

Mitlaut (mĭt′-lôwt) Ger. n.

Mitlauter (mĭt′-lôw-tĕr) Ger. n., pl.
Tones sounded together; concord; a harmonious combination of sounds.

mitleidsvoll (mĭt′-līts-fôl) Ger. adj.
Full of compassion; compassionate in character.

Mittel (mĭt′-tĕl) Ger. n.
Middle.

Mittel C (mĭt′-tĕl tsā) Ger.
Middle C.

Mittelkadenz (mĭt′-tĕl-kä-dĕnts′) Ger. n.
A half-cadence. See also cadence.

Mittellaut (mĭt′-tĕl-lôwt) Ger. n.
Middle sound.

mittelmässig (mĭt′-tĕl-mĕs′-sĭkh) Ger. adj.
Middling; indifferent.

Mittelstimme (mĭt′-tĕl-shtĭm′-mĕ) Ger. n.
Literally, middle voice, or middle part: counter tenor, a name formerly applied to the alto part.

mixed bowings
A mixing or blending of the various bow strokes. Individuality of manner in phrasing or rendering a piece of music may be obtained by a judicious mixing of the different bow strokes.

mixed canon
A form of composition for more than two voice parts in strict imitation, the parts progressing in a similar manner but not simultaneously, and in which there is a variance in the interval of pitch between the successive voices.

mixed chorus
Male and female voices combined.

Mixolydian (mĭks-ō-lĭd′-ĭ-ăn) Eng. adj. from Grk.
A name applied to one of the ancient Greek and also to one of the medieval modes or scales. Its Greek form was usually called Hyperdorian.
In medieval church modes it was one of the authentic modes, those beginning on the final or keynote. Its range was from G on the fourth space in the bass upward through an octave. See also Hyperdorian, Greek modes and music and church modes.

Mixophrygian (mĭks-ō-frĭg′-ĭ-ăn) Eng. adj. from Grk.
One of the ancient Greek modes extending through the compass of the authentic and plagal forms, united.

Mixtur (mēx-toor′) Ger. n.

mixtura (mĭks-tchū′-rä) Lat. n.

mixture Eng. n.
An organ stop composed of two or more ranks of flue-pipes which produce the fifth degree and the octave, sometimes even the third degree or the seventh degree, with the normal tone of the key pressed. Its purpose is to make the tone more brilliant.

mobile (mō′-bĭ-lĕ) It. adj.
Movable; changeable; fickle: the name given by the Greeks to the two middle chords of each tetrachord because they varied while the two extreme chords called stable never changed tune or pitch.

mobile suoni (mō-bĭ-lē swō′-nĕ) It.
Movable sounds, as the second and third sounds of the early tetrachord which was an instrument with four strings, comprising a series of four tones, the first and last of which were fixed, while the second and third might be changed by a semitone or quarter tone.

mociganga (mō-thē-găn′-gä) Spa. n.
Musical interlude common in Spain.

moderamente (mō-dĕ-rä-mĕn′-tĕ) It. adv.
Moderately; in moderate time.

moderanza (mō-dĕ-răn′-tsä) It.
Moderation: with a moderate degree of quickness.

moderatissimo (mō-dĕ-rä-tĭs′-sĭ-mō) It. adj.
Most moderate; very moderately; in very moderate time.

moderato (mō-dĕ-rä′-tō) It. adv.
Moderately, in moderate time. Abbr. mod., modto.

moderato assai (mō-dĕ-rä′-tō äs-sä′-ē) It.
With much moderation; very mod-

erately: a moderate degree of quickness.

moderazione (mō-dě-rä-tsĭ-ō′-ně) It.
See moderanza.

moderna, alla (äl-lä mō-děr′-nä) It.
In the modern style.

modes, natural
See natural modes.

modestamente (mō-dās-tä-měn′-tě) It. adv.
Modestly; in a modest manner; quietly; moderately.

modesto (mō-dās′-tō) It. adj.
Modest; quiet.

modi, quinta (mō′-dē kwēn′-tä) It.
Fifth tone of the scale, or dominant.

modification
Same as temperament.

modificazioni (mō-dĭ-fĭ-kä-tsĭ-ō′-ně) It. n.
Modifications; moderations: light and shade of intonation; slight alterations.

modinha (mō-dēn′-ä) Port. n.
A short, Portuguese song.

modo (mō′-dō) It. and Spa. n.
Mode; style; scale.

modo maggiore (mō′-dō mäd-jō′-rě) It.
The major mode.

modo minore (mō′-dō mē-nō′-rě) It.
The minor mode.

modo minore imperfetto (mō′-dō mē-nō′-rě ĭm-pěr-fět′-tō) It.
Imperfect minor mode; in medieval music a term applied to a measure of time in which a long was equal to two breves, long and breve being the names of notes.

modo minore perfetto (mō′-dō mē-nō′-rě pěr-fět′-tō) It.
Perfect minor mode: in medieval music a term applied to a measure of time in which a long was equal to three breves, long and breve being the names of notes.

modolare (mō-dō-lä′-rě) It. v.
To modulate; to tune: to accommodate the voice or instrument to a certain intonation.

modulante (mō-doo-län′-tě) It. adj.
Harmonizing; modulating; changing from one key into another harmoniously.

modulare (mō-doo-lä′-rě) It. v.
Same as modolare.

modulation
Change from one key to another, by means of certain successions of chords.

modulation, abrupt
A sudden modulation to a key not closely related to the original key. See also related keys.

modulation, deceptive
Through custom the ear has grown unconsciously to expect certain effects to be followed by certain others. When, however, by modulation, passage is made into an unexpected chord, the ear is deceived and the modulation is termed deceptive.

modulation, enharmonic
Modulation effected by enharmonic changes. See also enharmonic.

modulation, extraneous
Modulations to keys which are not related. See also related keys.

modulation, final
Modulation is final when the new key is adhered to for a few chords at least.

modulation gradual
A gradual passing from one key to another by means of chords.

modulation, natural
See natural modulation.

modulation, note of
Modulation may be effected in some cases by changing all but one note of a chord; this unchanged note is termed the note of modulation.

modulation, passing
Passage to an unrelated key is effected by momentarily entering related keys which one by one lead nearer to the unrelated one. This is termed passing or transient modulation.

modulation, transient
See modulation, passing.

Modulator
A printed picture of the scale as used in the Tonic Sol-fa system, and having the names of the sounds used in that method of teaching printed upon it.

These names of syllables are based upon the ancient sound names, do, re, mi, fa, sol, la, si, do, but to avoid having two syllables with the same initial, si is called ti.

modulatore (mō-doo-lä-tō′-rě) It. n.
Modulator; singer; tuner.

modulazione (mō-doo-lä-tsĭ-ō′-ně) It. n.
Modulation, tuning: the transition from one key into another in a harmonious manner. Applied to the voice, it means accommodating the tone to a certain degree of intensity.

moduler (mŏd-ü-lā) Fr. v.
To modulate. See also modulate.

moduliren (mō-doo-lē′-rĕn) Ger. v.
To modulate: to change from one key into another, but in a way that is harmonious.

modes
A system by means of which the octave is divided into certain intervals. The two modes now in use are the major and minor. The Greeks had numerous modes of which the early church borrowed several and created others. See also Greek modes and music and church modes.

modus (mō′-dŭs) Lat. n.
Mode; style; scale.

modus Æolius (mō′-dŭs ē-ō′-lĭ-ŭs) Lat.
The Æolian mode or scale. See also Æolian.

modus Dorius (mō′-dŭs dō′-rĭ-ŭs) Lat.
The Dorian mode or scale. See also Dorian.

modus Ionius (mō′-dŭs ī-ō′-nĭ-ŭs) Lat.
The Ionian mode or scale. See also Ionian.

modus Mixo-Lydius (mō′-dŭs mĭks′-ō-lĭd′-ĭ-ŭs) Lat.
The Mixolydian mode or scale. See also Mixolydian.

modus Mixo-Phrygius (mō′-dŭs mĭks′-ō frĭg′-ĭ-ŭs) Lat.
The Mixophrygian mode or scale. See also Mixophrygian.

möglich (mākh′-lĭkh) Ger. adj.
Practicable; possible; as used in the direction phrase, so rasch wie möglich, as fast as possible.

Mohammedan dervishes
This sect of dancers was instituted by Mohamet in imitation of Christian practises. Since earliest times dances have played an important part in religious ceremonies, whether pagan or Christian. These dervishes are Mohammedan monks, most of them living very ascetic lives. There are two great classes, the dancing dervishes and the howling dervishes. Both are dancers. Beginning with a slow, rotary motion, they twirl round and round, spinning faster and faster and persisting in this twirling until, from sheer exhaustion, they fall to the ground in a swoon. After a while they get up again and repeat the performance. As their spinning gains in speed they believe themselves to be enjoying divine ecstacy. The howling dervishes emit loud howls as they spin round, shrieking the name of Allah, and going through all sorts of contortions very much as if they were in a fit. They, too, continue this till they fall exhausted.

mohinda (mō-ēn′-dä) Port. n.
A short Portuguese love song.

Mohrentanz (mō′-rĕn-tänts) Ger. n.
Moorish dance. See Morris dance.

moins (mwăñ) Fr. adv.
Less; little; too little; as used in the direction phrase, moins vite, less fast.

molossus (mō-lŏs′-ŭs) Eng. n. from Grk.
A metrical foot composed of three long syllables or notes.

moll (môl) Ger. adj.
Minor.

molla (môl′-lä) It. n.
Literally, spring or catch: applied to a key of a flute and like instruments.

Mollakkord (môl-äk-kôrt′) Ger. n.
Minor chord.

Molldreiklang (môl′-drī-kläng′) Ger. n.
Minor triad.

molle (môl) Fr. adj.
Soft; mellow.

molle (mŏl′-lē) Lat. adj.
Literally, soft.
1. Applied to B flat as distinguished from B natural.
2. Said of the scale of six sounds from F to D when B flat is substituted for B natural.
3. Minor.

mollemente (môl-lĕ-mĕn′-tĕ) It. adv.
Softly; delicately.

mollis (mŏl′-lĭs) Lat. adj.
Same as molle.

Molltonart (môl′-tōn-ärt) Ger. n.
Minor key.

Molltonleiter (môl′-tōn-lī-tĕr) Ger. n.
Minor scale.

moltisonante (mōl-tē-sō-nän′-tĕ) It. adj.
Sonorous; full of sound.

molto adagio (mōl′-tō ä-dä′-jo) It.
Very slowly.

molto allegro (mōl′-tō äl-lā′-grō) It.
Very quickly.

molto allegro, non (mōl′-tō äl-lā′-grō, nōn) It.
Not very quick.

molto, non (nōn mōl′-tō) It.
Not much; not very; not very much; not exceedingly.

molto vibrato (mōl′-tō vē-brä′-tō) It.
Very rapid; very violent.

moloto vivace (mōl′-tō vē-vä′-chĕ) It.
With great vivacity; very lively.

momentulum (mō-mĕn′-tū-lŭm) Lat. n.
A rest equal in duration to a sixteenth note.

momentum (mō-mĕn′-tŭm) Lat. n.

A rest equal in duration to an eighth note.

monaulos (mō-naw′-lŏs) Grk. n.

A Greek flute or flageolet consisting of a single pipe or reed, as opposed to the diaulos, or double flute.

monochord

1. An acoustical instrument, invented at a very early date in Egypt or Greece, consisting of a long resonance-box, over which a single string of gut or wire is stretched, the vibrating length, and thus the pitch of which is fixed by a movable bridge. The position of the bridge required to produce particular intervals may be mathematically determined and marked on the body of the instrument.

2. The marine trumpet.

3. A clavichord.

4. A German one-stringed zither having a fretted finger-board attached lengthwise to an oblong resonance-box.

monochord pedal

A form of the soft pedal which moves the hammers in such a way that they strike only one string instead of the usual two or three.

monodia (mô-nō-dē′-ä) It. n.

See Monodie.

monodic (mō-nŏd′-ĭk)

A solo; a composition for one voice.

Monodie (môn-ō-dē) Fr. and Ger n.

1. A monody; a funeral oration. A composition for a single voice. The term originally applied in Italy to solos, with instrumental accompaniment in opera and oratorio about 1600, before which time solos did not exist in large works.

2. The modern meaning is a composition wherein the melody is of chief importance and the other parts serve as accompaniment. In instrumental music its development is found in the suite or symphony where accompanied melody plays an important part.

3. It was earliest applied to church solos.

monodrama (mŏn-ō-drä′-mä)

monodrame (mĕn-ŏ-drăm′)

A musical drama in which only one actor appears.

monody

A style of composition in which the melody part predominates over the other parts which serve as its accompaniment. It began in Italy about 1600 in the form of vocal solo with instrumenal accompaniment, which was originally simple figured bass for harpsichord or the orbo. It developed into cantata, opera and oratoria and in its instrumental form into accompanied melody of suite and symphony.

monologue

A poem, song or scene composed and written for a single performer.

monometer (mō-nŏm′-ē-tĕr) Eng. adj. and n. from Grk.

A line of poetry consisting of a single metrical foot.

monophonic (mŏn-ō-fŏn′-ĭk)

Having only one part; written in only one part.

monophonous (mŏn′-ō-fō-nŭs) Grk.

1. With but one voice or sound.

2. An instrument producing a single sound or note at a time.

monotone

1. A single unaccompanied and unvaried tone.

2. Reciting, intoning or chanting in one invariable unaccompanied tone.

montant (môn-täñ) Fr. adj.

Rising; ascending.

monter (môñ-tā) Fr. v.

Literally, to mount.

1. To string an instrument.

2. To tune or raise the pitch of an instrument.

3. To put an instrument together, to set it up.

montré (môñ-trā) Fr. part.

Literally, shown: a term applied to the pipes placed at the front of the organ.

montré d'orgue (môñ-trā d'ōrg) Fr.

The row of pipes at the front of the organ.

Moorish drum

A tambourine.

Moralitäten (mō-räl-ĭ-tā′-tĕn) Ger. n.

moralités (mô-ră-lĕ-tā′) Fr. n.

moralities Eng. n.

A later development of the mystery and miracle plays, first performed in the early half of the Ffteenth Century and continuing until the close of the Sixteenth. The characters were virtues, vices and various allegorical personages, such as Good Deeds, Riches, Death. Later writers introduced historical, instead of abstract characters; for example, Aristides in one play stands for abstract justice. Numerous persons contend for control over mankind, the virtues usually coming out victorious. The object of the plays was to teach moral lessons and to present political questions for the consideration of the people. The comedy element was supplied by the Devil, or Vice, whose coarse jokes and horse-play kept the audience amused. A good example of the morality play is Everyman, which has recently been revived and presented in England and America.

morbidezza (mŏr-bĭ-dĕd'-zä) It. n.
Softness; smoothness; mellowness; delicacy: with very great delicacy.

morceau (môr-sō) Fr. n.
A portion; piece; bit: a choice and select extract from a composition; an especially fine phrase or passage.

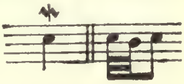
morceau de genre (môr-sō' dŭ zhäñr) Fr.
A bit of description; a characteristic piece.

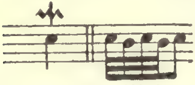
morceau d'ensemble (môr-sō' däñ-säñbl) Fr.
A part for the whole: a piece harmonized or arranged for several voices.

mordant (môr-däñ') Fr.
See mordent.

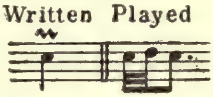
mordent Eng.

mordent (môr-dĕnt') Ger.
Literally, bite, hence applied to an ornament resembling a portion of a trill. This embellishment, also called a passing shake, consists of two or more notes preceding the principal note, for example: showing a short or single, and a long or double mordent, respectively. There is some confusion in the nomenclature of the mordent. The term is sometimes applied to an embellishment having the note above the principal note, as an auxiliary, but this is usually called the inverted mordent, Praller or Pralltriller, and is indicated by a sign without the cross stroke. When there is an accompanying note to that over which the mordent sign is written it is struck simultaneously with the first note of the mordent. The accent is sometimes on the first, sometimes on the last or principal note, and the Germans make a distinction by calling the first kind Praller, the latter Schneller. Over short notes, and in rapid passages the accent usually falls on the first note.





mordent, inverted
An ornament of the same character as the mordent except that the rapid alteration is with the note on the next degree above the principal



Its sign is the sign of the mordent without the cross stroke. Also called the passing shake. See also mordent.

mordent, Italian
See Italian mordent.

mordente (môr-dĕn'-tĕ) It. adj.
See mordent.

morendo (mō-rĕn'-dō) It. adj.
Dying away; growing fainter and fainter: a direction to gradually soften and slacken the pace of voices or instruments. Abbr. mor.

moresca (mō-rĕs'-kä) It. n.
The Morris dance; also called the Moorish dance, as it is supposed to have originated with the Moors. It was a lively dance accompanied by pipe and tabor, clashing of swords and jingling of anklets. Melodies of different kinds were associated with it. It was popular in Spain, and for a time in England.

moresque (môr-rĕsk') Fr. n.
The Morris or Moorish dance. See also moresca.

Morgengesang (môr'-gĕn-gĕ-zäng') Ger. n.

Morgenlied (môr'-gĕn-lēt) Ger. n.
Morning song; hymn; matins.

Morgenständchen (môr'-gĕn-shtĕnt-khĕn) Ger. n.
A morning serenade; an aubade or concert in the open air.

moriente (mō-rĭ-ĕn'-tĕ) It. adj.
See morendo.

morisk (mō'-rĭsk)
An English country dance in four-four time and supposedly of Moorish origin. See also Morris dance.

mormoramento (môr-mō-rä-mĕn'-tĕ) It. n.
A murmur; warbling; rumbling; buzzing.

mormorando (môr-mō-rän'-dō) It. adj.

mormorevole (môr-mō-rä'-vō-lĕ) It. adj.

mormoroso (môr-mō-rō'-sō) It. adj.
Murmuring; buzzing: in a gentle, murmuring, whispering manner.

morrice dance
See Morris dance.

Morris dance
A figure dance, a precursor of the fandango, taking its name from the

Moors, who probably originated it. Although it was not popular before the reign of Henry VIII. it was probably introduced into England by Edward III. when John of Gaunt returned from Spain. Some of the masquers had bells, tuned to different notes so as to sound in harmony, attached to their many colored garbs and as they danced they clashed steels or swords. Skilful masquers had bells fixed on their feet and they moved them so as to produce a pleasing melody.

In early times the Morris dance was performed by five men and a boy, who was dressed in the garb of a girl, and who was called Maid Marian. Later when it became associated with the May Day festivities, Robin Hood, Friar Tuck and Little John were introduced. With these dances there were one or two musicians. Sometimes one of the dancers, more gaily dressed than the others, acted as leader of the dance.

Like other dances, it was suppressed by the Puritans, but some elements of it still linger in the country dance of the same name in North England.

morriske dance

See Morris dance.

mort (môr) Fr. n.

Death: in hunting a tune sounded on the horn on the death of the quarry.

mosso (môs′-sō) It. adj.

Moved; impelled, as used in piu mosso, more moved, faster.

mostra (mōs′-trä) It. n.

Show; display; a direct, the sign suggested by Avison for pointing out to a performer the entry of a particular point or subject. **W, w or ✓** When placed on the staff it indicates the first note on the next page.

mo (mō) Fr. n.

Literally, word: a note or brief strain given on the bugle.

motet Eng. n.
motet (mō-tā′) Fr. n.
Motette (mō-tĕt′-tĕ) Ger. n.
motetto (mō-tĕt′-tō) It. n.

A vocal composition wholly in contrapuntal style and without accompaniment. The words are sacred, and, although the term is often used in connection with compositions in anthem style, the motet is without choruses, each voice having a separate part throughout. It differs from the madrigal only in having sacred words. See also madrigal.

motetto per voci sole (mō-tĕt′-tō pār vō′-chĕ sō-lā′) It.

A motet for voice-parts with no accompaniment.

motetus (mō-tē′-tŭs) Lat. n.

A medieval term for motet.

motif (mō-tēf′) Fr. n.

Motive; theme; subject.

motion

1. The melodic change of a voice or voice-part from one pitch to another; melodic progression. It is concrete, conjunct or conjoint when it consists of a single step, discrete or disjunct when of a skip.

2. In harmony the melodic progression of any two voice-parts is in relation to each other.

motion, contrary

The melodic progression of any two voice-parts in contrary or opposite when one rises and the other falls.

motion, direct

The melodic progression of two voice-parts is direct when both follow the same direction, up or down. Same as similar motion.

motion, oblique

The melodic progression of any two voice-parts is oblique when one rises or falls while the other remains stationary.

motion, parallel

See parallel motion.

motion, perpetual

A term applied to certain musical compositions so rapid and continuous in movement that they appear to be going on forever.

motion, regular

Similar motion, the progression of parts in the same direction, ascending or descending simultaneously.

motion, reversed

See reversed motion.

motion, similar

The melodic progression of any two voice-parts is similar when both rise or fall at the same time.

Motiv (mō-tēf′) Ger. n.
motive Eng. n.

A theme or melodic phrase on which a work or movement is based, consisting of a few or many tones variously combined and treated. When several principal motives are used they are known as first and second.

motive, measure

A motive or theme whose accent coincides with the measure-accent.

motivo (mō-tē′-vō) It. n.

See motive.

moto contrario (mō′-tō kôn-trä′-rĭ-ō) It.

Contrary motion.

moto misto (mō′-tō mĭs′-tō) It.

Mixed motion.

moto perpetuo (mō′-tō pĕr-pā′-too-ō) It.

Perpetual motion.

moto obliquo (mō′-tō ôb-lē′-kwō) It.

Oblique motion.

moto precidente (mō′-tō prā-chĭ-dĕn′-tĕ) It.

The same time as that of the preceding movement.

moto primo (mō′-tō prē′-mō) It.

The same time as that in the first movement.

moto retto (mō′-tō rĕt′-tō) It.

Similar or parallel motion.

motteggiando (môt-tĕd-jäñ′-dō) It. adv.

Jestingly; mockingly.

motus (mō′-tŭs) Lat. n.

Motion.

moujik (moo-jēk) Rus. n.

Music.

mounted cornet

An organ stop found only in old organs: it is composed, usually, of five ranks of pipes, of wide diameter, having a blatant voice, and placed upon a raised sounding-board of their own which gives the name.

mouth

In an organ pipe the opening in the side of the pipe above the foot, between the upper and the lower lip.

mouth-harmonica

A musical toy consisting of a set of small metallic reeds so mounted in a case that they may be played by the breath, certain tones being produced by expiration, others by inhalation. Called also mouth-organ.

mouth-organ

Pan's-pipes; a harmonica.

mouthpiece

Part of an instrument that touches the lips or is held in the mouth.

mouvement (moov-mäñ′) Fr. n.

Motion; movement.

mouvement de l'archet (moov-mäñ′ dŭ lăr′-shā) Fr.

Bowing: the use of the bow, as in violin playing.

movement

Motion, melodic progression.

1. Rate of speed, tempo.

2. Style of measure, as waltz-movement.

3. A separate division of a composition, usually the principal one, which contains themes and a development peculiar to itself, as the slow or second movement of a symphony.

movement, organ

A term sometimes used meaning organ action.

movimento (mō-vĭ-mĕn′-tō) It. n.

Motion; movement.

muance (mü-äns) Fr. n.

In French this means a change of note; hence, a change or variation of notes.

mue (mü) Fr. n.

Literally, moulting time: applied to the voice, it means the changing in a boy's voice as he is growing from boyhood to manhood.

muffled drums

When military music is used in connection with some solemn occasion, such as a funeral or defeat, the drums are muffled. It is done by passing the strap which is worn over the shoulder, twice around the lower half of the drum, through the chords, or by wrapping a flag around the drum. This subdues the sharp tones of the drum when it is struck, and makes the tone grave and solemn.

Mund (moont) Ger. n.

Mouth: the mouth of a pipe or musical instrument.

mundane music

The music of the spheres. Music which the ancients supposed resulted from the moving of the spheres on their orbits. See also celestial music.

Mundharmonica (moont′-här-mō′-nē-kä) Ger. n.

Mouth-harmonica.

Mundloch (moont′-lôkh) Ger. n.

Mouth-hole: said of a part of an instrument..

Mundstück (moont′-shtück) Ger. n.

Mouthpiece of an instrument.

Muneira (moon-yā-ē′-rä) Spa. n.

A Galician dance, the music for which, written in two-four time and played moderately fast, is of rather peculiar rhythm. It begins on an unaccented beat, and the strongest is marked by the castanet rhythm, usually a note of short time value rapidly repeated.

Münster (mün′-stĕr) Ger. n.

Cathedral church; monastery.

munter (moon′-tĕr) Ger. adj.

Brisk; lively; gay.

Munterkeit (moon′-tĕr-kīt) Ger. n.
Liveliness; sprightliness; vivacity; cheerfulness.

murkey
The name given to a variety of harpsichord music in which the bass is in broken octaves.

murkey-bass
The bass in a piece called a murkey: such a bass is in broken octaves, that is, the two notes of the octaves are not struck simultaneously, but the lower note is struck first and then the upper.

murmeln (moor′-mĕln) Ger. v.
To murmur; to whisper; to mutter or grumble.

murmelnd (moor′-mĕdnt) Ger. adj.
Murmuring; grumbling.

Muse
1. Any one of the nine goddesses who presided over the fine arts. They were the daughters of Zeus and Mnemosyne. Five of them presided over music, of whom Melpomene presided over song and harmony, Terpsichore over choral dance and song, and Polyhymnia over the inspired hymns.
2. Also the name given to the mouthpiece or tube of a bagpipe.

musetta (moo-zĕt′-tä) It. n.

musette (mü-zĕt) Fr. n.
1. A small bagpipe consisting of two reeds and a drone supplied with wind by a leathern bag. Formerly much used in various European countries.
2. Name of melodies written in imitation of the bagpipe tunes. They are written either in two-four, three-four or six-eight time, and generally have a pedal bass in imitation of the drone of the bagpipe. Among the most celebrated of these are Callvihoe and Nina.
3. The dances performed to these tunes are called musettes.

music
Originally, a general name for any art over which the Muses presided, but now specifically referring to that art which concerns sounds and their combinations. Abbr. mus.

music-box
A box containing a mechanism which, when wound up, plays tunes automatically. In the so-called Swiss music-box, a metal cylinder, studded with little pegs, is caused to revolve by means of clock work. Parallel to the cylinder is a comb-like row of little steel teeth, each tooth producing a certain tone. As the cylinder revolves, the little pegs strike these teeth and the tune is produced. These music-boxes vary from a simple little box playing one tune, to one playing a large number. Music-boxes differ widely in their construction.

music dies
Steel punches engraved with musical characters used for stamping music plates.

music-drama
The name given by Wagner to his operas, Parsifal and the Nibelung Ring, particularly, to denote the almost equal importance of the two elements, drama and music, and perhaps in some degree to denote the intensely radical and dramatic quality of the music itself.

music, field
Martial music.

music folio
A wrapper or case for holding loose sheets of music; used in a music store as a convenience for classifying the music.

music of the future
A term satirically applied to Wagner's work by L. F. C. Bischoff in 1850; but later used as a watch-word by the Wagnerians.

music of the spheres
See celestial music.

music, orchestral
See orchestral music.

music, passion
See passion music.

music-pen
1. A little instrument consisting of a wooden handle and a small piece of brass so bent as to form five little gutters. The pen is filled with ink, and when drawn across a sheet of paper it produces five parallel lines which form the musical staff.
2. Also a broad pen which is used for writing music.

music, philosophy of
See philosophy of music.

music-recorder
Any instrument which is used to record music, as the melograph, the phonograph.

music stand
An upright frame for holding music, to be placed in front of the performer; used especially by violinists and other players whose hands are fully occupied with their instruments.

music-timekeeper
An English contrivance which aids the musician in keeping time; also called a metronome.

music, vocal
See vocal music.

music-wire
Steel wire which is used for the strings of instruments.

musica antiqua (mū'-zĭ-kä ăn'-tĭ-kwä) Lat.
Ancient music. Specifically, a collection of music compiled and edited by John Stafford Smith and published in 1812. It was a collection of music of England and other countries from the beginning of the Twelfth Century until the beginning of the Eighteenth Century, and contained some of the earliest and most curious motets, madrigals, hymns and anthems, many of them published from manuscripts of great rarity. It gives a good idea of the original sources of melody and harmony in England and illustrates their development.

musica arithmetica (mū-zĭ-kä ăr-ĭth-mĕt'-ĭ-kä) Lat.
That part of musical science which considers sounds by the help of numbers.

musica arrabbiata (moo'-zĭ-kä är-räb-bē-ä'-tä) It.
Enraged music; burlesque music.

musica choraica (mū'-zĭ-kä kôr-ā'-ĭ-kä) Lat. **n.**
Dance music.

musica choralis (mū'-zĭ-kä kôr-ā'-lĭs) Lat.
The music of a chorus or chant.

musica chromatica (mū'-zĭ-kä krō-măt'-ĭ-kä) Lat.
Music in which there are many sharps, flats and natural signs.

musica da camera (moo'-zĭ-kä dä kä'-mĕ-rä) It.
Chamber music: such music as duets, quartets and trios: appropriate to performance in private music room or small concert hall.

musica da teatro (moo'-zĭ-kä dä tā-ä'-trō) It.
Operatic music; theatrical music.

musica di gatti (moo'-zĭ-kä dē gät'-tē) It.
Discordant music: discordant sounds made by beating tin pans, gongs and drums, and blowing tin horns. A mock serenade, equivalent to callithumpian music, katzenmusik, charivari.

musica ecclesiastica (mū'-zĭ-kä ĕk-klē-zĭ-ăs-tĭ-kä) Lat.
Church music; music composed for religious services.

musica ficta (moo'-zĭ-kä fĭk'-tä) Lat. n.
The literal translation is feigned music, and was a name given during the Middle Ages to music which the singers altered by introducing accidentals according to traditional rules. The church music, which was considered regular, did not admit these accidentals, but as early as 1300 the practise came into existence. The resultant music was considered irregular, hence feigned. The object was to throw off the labored music of the church and to create a more artistic musical system.

musica plana (moo'-zĭ-kä plä'-nä) It.
Plain chant or song: the simple tunes used in intoning or chanting by the early church; the traditional tunes for intoning the various offices of the church.

musical brachygraphy (bră-kĭg-ră-fĭ) Grk.
The art or practise of writing in musical shorthand, that is, of writing musical notation in an abbreviated style by means of signs and characters.

musical clocks
Clocks containing a music-box or barrel-organ so that they play tunes at certain times.

musical design
The invention and arrangement of the subject; the general order of the whole and the special disposition and relation of the parts. Counterpoint.

musical feasts
In Italy the forerunners of the musical drama; feasts, games and musical and dramatic entertainments arranged in honor of some festivity such as the marriage of a prince. These were most elaborately arranged, and some of the most celebrated musicians and poets of the time composed and arranged operas or ballads for them.

musical glasses
A musical instrument made of a series of graduated glass tumblers, bowls or tubes. These vessels are variously filled with water to produce a difference in pitch, and are played upon by rubbing a moistened finger along their edges, thus producing the sounds.

musical grammar
The rules governing musical composition.

musical nomenclature
The vocabulary of names and technical terms concerned with music.

musical pantomime
A dramatic performance having its meaning expressed by means of music and gestures instead of speech.

musical prologue
The preface, or introduction to a musical composition or performance; a prelude.

musical science
The theory of music as distinguished from the practice or art of it. The principles and rules governing the scientific combination of tones; the theory of tone arrangement. This includes counterpoint, harmony, canon and fugue, form and orchestration.

musical sign
A character, printed or written, used in musical notation.

musical signals
Military signals given out on trumpet or drum or certain other musical instruments. The custom of giving military signals by means of musical instruments is apparently a universal one, used in all times and countries. The first authentic record of trumpets as means of signaling occurred in the Thirteenth Century. The drum did not appear in this use in Europe until over a century later. The fife was used for a time in Germany, and the bagpipe still stands pre-eminent among the Scotch as a signal in war. Trumpets were used as calvary signals, and drums were confined to infantry, and in Germany kettledrums were introduced. There are different signals for every office of the day, such as the breaking of the watch in the morning, the signal to march, the charge, retreat, troop and battery, and many others. These have grown into an elaborate system in every country, and almost universally every regiment has its special code of signals. The Germans have the most musicianly set of signals, some of which have been developed from folksongs, and many of which have doggerel verses invented by the soldiers, some of them dating back to the Sixteenth Century.

musical snuff-box
A music-box incased in a snuff-box. The novelty of the device is said to have appealed to a composer, who wrote a waltz to be arranged for the instrument.

musical soirée (swä-rā) Fr.
An evening entertainment, public or private, devoted to music.

musical terms
1. Words, phrases and symbols attached to passages of music to indicate the manner in which they should be performed.
2. Words or phrases descriptive of instruments or parts of instruments, or of the method of performance, or character of composition.

musicale (moo-zĭ-kä′-lĕ) It. adj.
Musical; pertaining to music.

musicale (mü-zē-kăl) Fr. adj.
Musical; pertaining to music.

musicalmente (moo-zĭ-käl-mĕn′-tĕ) It. adv.
Musically; harmoniously.

musicien (mü-zēs-yäñ′) Fr. n.
Musician.

musicista (moo-zĭ-chē′-stä) It. n.
A musician.

musico (moo′-zĭ-kō) It. n. and adj.
1. (n.)Musician.
2. The name for a male soprano.
3. A professor of music.
4. (adj.) Musical.

musicone (moo-zĭ-kō′-nĕ) It.
A great musician.

Musik (moo-zēk′) Ger. n.
Music.

Musikalien (moo-zĭ-käl′-ĭ-ĕn) Ger.
Music in the sense of musical compositions. A trade term.

Musikant (moo-zĭ-känt) Ger. n.
A musician; a fiddler: a vagabond musician, an unskilled musician.

Musikantenbande (moo-zēk-än-tĕn-bän′-dĕ) Ger. n.

Musikbande (moo-zēk′-bän-dĕ) Ger. n.
1. Company of strolling musicians.
2. The ancient meaning is, the twenty-four violins in the royal court orchestra.

Musikdiktät (moo-zēk′-dēk′-tät) Ger.
Music dictation: the modern method of training the faculty of musical apprehension in which the teacher plays or sings short phrases which the pupils take down on paper.

Musik-direktor (moo-zēk′ dĭ-rĕk-tōr′) Ger. n.
A music director, conductor or leader of orchestra or chorus.

Musiker (moo′-zĭ-kĕr) Ger. n.
A musician.

Musikfest (moo-zēk′-fĕst) Ger. n.
A musical festival.

Musikino (moo-zē-kō′-nō) Ger. **n.**
A little musician.

Musikkenner (moo-zēk′-kĕn′-nĕr) Ger. n.
Connoisseur, or good judge of music.

Musiklehrer (moo-zēk′-lā-rĕr) Ger. **n.**
Music teacher.

Musikliebhaber (moo-zēk′-lēp′-hăb-ĕr) Ger. **n.**
Musical dilettante; a lover of music; an amateur.

Musikmeister (moo-zēk′-mī-shtĕr) Ger. n.
Music master; music teacher or conductor; conductor of a military band.

Musikprobe (moo-zēk′-prô′-bĕ) Ger. **n.**
Musical rehearsal.

Musiksaal (moo-zēk′-zäl) Ger. **n.**
Music hall; concert room.

Musikstunde (moo-zēk′-stoon′-dĕ) Ger. n.
Music lesson.

Musikunterricht (moo-zēk′-oon′-tĕr-rĕkht) Ger. n.
Musical instruction.

Musikus (moo′-zĭ-koos′) Ger. **n.**
A musician.

Musikverein (moo-zēk′-fĕ-rīn) Ger. n.
Music-society.

Musikzeitung (moo-zēk′-tsī′-toongk) Ger. n.
Musical-times. A musical journal or periodical.

Musikzimmer (moo-zēk′-tsĭm′-mĕr) Ger. **n.**
Music-room; concert hall.

musique (mü-zēk′) Fr. n.
Music.

musique d'église (mü-zēk dā-glēz′) Fr. n.
Church music.

musiquette (mü-zē-kĕt′) Fr. n.
1. A little piece of music.
2. Collectively, light music.

mussette
See musetta.

muta (moo′-tä) It. **n.**
Change; alteration; turn: A direction to a player on horn or trumpet to change the crooks or tubes that alter the pitch; on the drum it means to tune the instrument to a different pitch.

mutation Eng. n.

mutation (mü-täs-yôn) Fr.
Change, alteration.
1. The change of voice which occurs at the age of puberty.
2. In the old system of solmization, the change of syllables which was necessary in order that mi and fa coincide with diatonic half tones.
3. In violin playing, shifting or changing the position of the left hand.

mutation stops
Mutation means change: applied to stops, it means those organ stops which do not produce the tone corresponding to the key on the keyboard, but they sound a tone at an interval of a third, or fifth or seventh, above the note struck. Such stops add brilliancy by contributing harmonic combinations. When a stop produces the fifth, it is called a quint; when it produces the third, it is called a tierce.

mutazione (moo-tä-tsĭ-ō′-nĕ) It. n.
Mutation.

mute
A contrivance for subduing the tones of instruments.
1. For instruments of the violin family, this is a little piece of wood, metal or ivory, which can be placed over the bridge without touching the strings. This deadens the sound.
2. For instruments of the trumpet family, this is a little pear-shaped pad, usually made of leather, which the player inserts in the bell of the instrument when he wishes to subdue the tone. This also has the effect of shortening the windpipe in the instrument, and thus raises the pitch of the note. Called in German and Italian a sordino, and in French a sourdine.

Muterung (moo′-tĕr-oongk) Ger. **n.**
Mutation; change of the male voice at the age of puberty.

muthig (moo′-tĭkh) Ger. adj.
Courageous; spirited; mettlesome; bold in style.

muthwillig (moot′-vĭl-lĭkh) Ger. adj.
Wanton; pert; mischievous; lively in style.

My Country, 'Tis of Thee
This song, also called America, presents a strong claim as the national hymn of our country. The fact that the tune is the same as that of Great Britain's national hymn has counted against giving it the honored place. The words were written by the Rev. Samuel F. Smith, a Baptist clergyman, while he was a theological student at Andover in 1832. It was first sung at a children's celebration in Park Street Church, Boston, July 4, 1832. For the history of the tune, see God Save the King.

mystères (mēs-tăr) Fr. n.
Mysterien (mē-stā'-rĭ-ĕn) Ger. n.
mysteries

Sacred dramas common throughout Europe during the Middle Ages, founded upon Bible incidents and whose characters are taken from the Bible. In France the term mystere was applied to all religious plays. For distinction between mystery and miracle plays see miracle-plays. Mysteries, properly speaking, set forth the redemption of the world as prophesied in the Old Testament and brought about by the Nativity, the Passion and the Resurrection. The plays were written by churchmen for the purpose of giving Bible instruction to the people, since preaching at that time was uncommon. The Prodigal Son, The Deluge, and Cain and Abel were some of the many subjects treated. The Passion of our Lord was usually presented during Holy Week, and the modern Passion Play, given at Oberammergau, is an outgrowth of this. The plays were accompanied by vocal and instrumental music, and to them may be accredited the beginning of the oratorio.

N

nabla (nä'-blä) Grk. n.
Equivalent to nablium. See also nablium and nebel.

nablium (nā'-blĭ-ŭm) Lat. n.
An instrument of the ancient Hebrews; it had ten strings which were plucked and was similar to the ancient Egyptian lute called nabla. See also nebel.

nacaire (nă-kăr') Fr. n.
An obsolete kettledrum.

nacara (näk-kä'-rä) It. n.
An obsolete kettledrum.

naccara (näk-kä'-rä) It. n.
nacchera (näk-kā'-rä) It. n.
Castanet.

naccheretta (näk-kĕ-rāt'-tä) It. n.
Small castanets. The suffix "etta" is used for the diminutive.

naccherino (näk-kā-rē'-nō) It. n.
One who plays the castanets.

naccherone (näk-kā-rō'-nĕ) It. n.
A large castanet.

nach (näkh) Ger. prep.
According to; after; toward; at; in.

nach Belieben (näkh bĕ-lē'-bĕn) Ger.
Literally, according to one's own pleasure; freely.

nach der Reihe (näkh' dĕr rī'-ĕ) Ger.
In succession.

nach und nach (näkh' oont näkh') Ger.
Little by little; by degrees; gradually. Same as the Italian poco a poco.

Nachahmung (näkh'-ä-moongk) Ger. n.
Imitation.

Nachdruck (näkh'-drook) Ger. n.
Emphasis.

nachdrücklich (näkh-drük'-lĭkh) Ger. adj. and adv.
nachdrucksvoll (näkh-drooks'-fôl) Ger. adj. and adv.
1. (adj.) Emphatic.
2. (adv.) Emphatically.

Nachfolge (näkh'-fôl-gĕ) Ger. n.
Literally, a following after: succession; imitation.

nachgiebiger (näkh-gē'-bĭkh-ĕr) Ger. adj. or adv.
1. (adj.) To echo; to ring; to resound.
2. (adv.) Literally, giving away; yielding; slower and slower.
slower and slower.

Nachhall (näkh'-häl) Ger. n.
Reverberation; echo.

Nachklang (näkh'-kläng) Ger. n.
Echo; resonance.

nachklingen (näkh'-kling-ĕn) Ger. v.
To echo; to sing; to resound.

nachlassend (näkh'-läs'-sĕnt) Ger.
Literally, letting go: slackening, in tempo.

nachlässig (näkh'-lĕs-sĭkh) Ger. adj. or adv.
1. (adj.) Negligent; careless.
2. (adv.) Negligently; carelessly.

Nachruf (näkh'-roof) Ger. n.
Literally, calling after: a farewell.

Nachsatz (näkh'-zäts) Ger. n.
Literally, an after phrase or an after movement: a second or final phrase or theme; opposed to Vordersatz, fore or first phrase.

Nachschlag (näkh'-shläg) Ger. **n.**
Literally, after clap: after beat; after note; two grace notes at the end of a trill.

Nachschliefe (näkh'-shlē-fĕ) Ger. **n.**
Same as nachschlag.

nachsingen (näkh'-zĭng-ĕn) Ger. **v.**
Literally, to sing after: to repeat a song.

Nachslag (näkh'-shläkh) Ger. n.
After note: the unaccented appoggiatura, a rapid grace or unessential note following a principal note, from the time value of which its duration must be subtracted and with which it is connected by a slur.

Nachspiel (näkh'-shpēl) Ger. n.
Literally, after-play; after-piece: a postlude: the concluding phrase of a song, usually ornamental.

nächstverwandte Töne (nĕkhst-fĕr-vänt'-te-tā'-nĕ) Ger.
Literally, tones nearest related: the nearest relative keys.

Nachtanz (näkh'-tänts) Ger. n.
Literally, after dance: the concluding dance of a set.

Nachtglocke (näkht'-glō'-kĕ) Ger. n.
Literally, night-bell: the curfew.

Nachthorn (näkht'-hôrn) Ger. n.
Literally, night-horn: an organ stop, consisting of stopped wooden pipes of rather large scale producing a tone resembling that of a horn.

Nachthornbass (näkht'-hôrn-bäs) Ger. **n.**
Literally, night-horn bass; a pedal stop that produces a deep horn-like tone.

Nachtigall (näkht'-ĭ-gäl) Ger. **n.**
The nightingale.

Nachtigallenschlag (näkht'-ĭ-gäl-lĕn-shläg') Ger. **n.**
The warbling of the nightingale.

Nachtmusikständchen (näkht'-moo-zēk'-shtĕnd'-khĕn) Ger. n.
Literally, night-music, standing: serenade.

Nachtschall (näkht'-shäl) Ger. n.
Literally, night ringing, night peal as of bells: an organ stop, the same as Nachthorn.

Nachtschläger (näkht'-shlākher) Ger. n.
Literally, nightingale: a small wind instrument used in orchestras to imitate birds and fowl.

Nachtstück (näkht'-shtük) Ger. **n.**
Literally, night piece: nocturne; a composition of dreamy, night-like mood. See also nocturne.

naenia (nē'-nĭ-ä) Lat. **n.**
A dirge; a song of lamentation.

nafie (nä'-fē) n.
A Persian trumpet.

nafire (nä-fē'-rē)
An Indian trumpet.

nagarah

nagareet (nä-gä-reet') **n.**

nagaret (nä-gä-rĕt') n.
An Abyssinian drum; a Persian kettledrum.

Nagelgeige (näkh'-ĕl-gī'-gĕ) Ger. **n.**
Nailfiddle. A German musical instrument invented in 1750; the tones of which were produced from a graduated series of metallic rods by friction, usually by means of a bow.

naguar (năg'-ū-är) n.
An Indian drum having but one head.

naif (nä-ēf) Fr. adj. mas.
Naive; artless; unaffected; natural; simple.

nail violin
Another name for nailfiddle. See also Nagelgeige.

nailed harmonica
The nailfiddle. See also Nagelgeige.

nailfiddle
See Nagelgeige.

naiv (nä-ēf') Ger. adj.

naïve (nä-ēv) Fr. adj.
Artless; simple; natural; unaffected.

naivement (nä-ēv-mäñ) Fr. adv.
Naively; ingeniously; artlessly; simply; plainly; naturally.

naïveté (nä-ēv-tā) Fr. n.
Simplicity; ingenuousness; artlessness.

naked
Applied to intervals when taken alone; sometimes given bare, or empty.

naked fifth
The interval of a fifth without another interval of a third added.

naked fourth
The interval of a fourth without another interval of a third added.

naker (nā'-kŭr) Old Eng. n.

nakeres (nā'-kŭrs) Old Eng. **n.** plur.
An obsolete drum. Some authorities consider this word identical with the nagarah, the drum of the Arabs and Moors. The nakeres were probably small metal drums used in pairs.

Nakokus (nä-kō'-kŭs) Egyptian n.
An ancient Egyptian instrument used in their Coptic churches and in religious processions. It consisted of two brass plates suspended by strings

and struck together for the purpose of beating time. Its use in religious service resembles that of the bell rung during the mass.

nanga (năng′-gä) African n.

Small harp of three or four strings, used by the negroes in Africa.

Nänien (nā′-nĭ-ĕn) Ger. n.

Funeral dirges.

narrante (När-rän′-tĕ) It. adj.

Relating; narrative in style: indicates that a song is to be delivered with especially clear enunciation of the words, as if narrating, the music being subordinate to the text.

narrator

The principal perfomer in the early oratorios and passion plays; the one who sang the recitations which contained the Bible story or narrative part of the text.

Narrentanz (när′-rĕn-tänts) Ger. n.

Literally fools dance: any dance performed by clowns or jesters at a buffoon's festival.

nasal reed

See reed, nasal.

nasal tone

The unpleasant twang which results when the voice issues too much from the nose, caused by the relaxing and lowering of the palatal veil which shuts the nasal passages off from the throat; a quality of voice to be avoided in singing.

nasal voice

A tone of voice produced in the nose.

nasard (nă-zăr) Fr. n.

naszardo (nä-sär′-dö) Spa. n.

Derived from the Latin nasus; an old name for an organ stop of a reedy or nasal tone. Corruptly written nassat, nasat, nazard, nassart.

Nasenhauch (nä-zĕn-howkh) Ger. n.

Nose-breath; breathing through the nose.

Nasenton (nä′-zĕn-tōn) Ger. n.

Nasal sound or tone.

nason

A flute stop often found in old organs. It consists of stopped pipes and produces a soft, sweet, delicate tone.

nassart

The mutation stop in an organ known as twelfth, that is, one tuned a twelfth above the principal, or diapason stops. Also called nasard, nazard, nasardo and nasillard.

nassat

See nasard.

nasutus (nā-soo′toos) Lat. n.

1. An obsolete wind instrument so called because of its thick reedy or nasal tone.

2. Also applied by the French to the nazard, an organ stop tuned a twelfth above the foundation stops.

national music

Just as nations speak different languages so their national music varies greatly in its distinguishing character. The southern nations of Europe express more gaiety in their national airs, while it is a well-known fact that those of Sweden, Norway, Russia, Finland and Hungary are minor in tendency. The voice character of the people also affects the music. Russia is said to abound in bass voices, Italy in tenor and barytone, the Hottentots in tenor and the Chinese in falsetto.

The rise of a national air is often the result of some trivial occurrence and many songs absolutely lacking in sense and musical virtue of any kind have become wonderfully popular through some freak of circumstances. Such songs however do not often last beyond the times which called them forth, and most of the national hymns possess dignity and solemnity.

The following is a list of the most important national hymns:

Austria, Gott erhalte Franz den Kaiser, 1797. Words L. L. Haschka; music by J. Haydn.

Belgium, La Brabançonne, by F. Campenhout.

Denmark, King Kristian stod ved hojen mast, King Christian stood beside the mast. Words by Ewald, music by Hartman.

France, La Marseillaise. Words by Rouget de Lisle.

Germany, Heil dir im Siegerkranz, words by H. Harries to music of God Save the King.

Great Britain, God Save the King.

Holland, Wien Nierlansch.

Hungary, Isten ald meg a Magyart, Lord Bless the Hungarian.

Italy, Royal March, by G. Gabetti.

Mexico, Mexicanos, al grito de guerra, Mexicans at the Cry of War, by J. Nunó.

Russia, Bozhe Zaria Chrany, God Protect the Czar, 1830. Words by Zhuhovsky, music by A. Lyoff.

Spain, Himno de Riego. Music by Herta.

Sweden, Ur svenska hjertans, Out of the Swedish Heart.

Switzerland, Rufst du, mein Vaterland, to music of God Save the King.

United States, America, tune of God Save the King, Star Spangled Banner and Hail Columbia.

national song

A song peculiar to one nation, having become identified with its history either from use and popularity, or from its expression of patriotic sentiment. See also national songs under their names, as God Save the King.

Nationallied (nä-tsĭ-ō-näl′-lēt′) Ger. n.

National song.

Natur (nä-toor′) Ger. n. and prefix.

1. (n.) Nature.

2. (prefix) Natural.

Naturhorn (nä-toor′-hôrn) Ger. n.

Literally "natural horn." The old horn called Waldhorn, without keys, and capable of producing only natural tones. The same as natural horn.

natural

According to the laws of nature; fundamental; usual; simple; easy. For natural as opposed to chromatic or enharmonic. See also diatonic.

1. The sign (♮) used to counteract the effect of a sharp or flat and restore the note so marked to its usual place in the scale in which it appears. A natural lowers a previously sharped tone and sharpens a flatted tone. One natural revokes either a single or double sharp (♯ or ×) or flat (♭ or ♭♭), but sometimes a double natural (♮♮) is used after a double sharp or flat. When a note which has been raised two semitones by a double sharp is to be depressed only one semitone the sign, ♮♯, is often used, and similarly if a note lowered two semitones, by a double flat, is to be raised only one semitone, the sign, ♮♭, is used, although the single sharp or flat would serve the same purpose. Naturals are indicated in the signature only when the key is changed during the course of a composition. In changing from a flat to a sharp, or from a sharp to a flat key, naturals are not necessary, though often employed. For the origin of the natural, see also accidentals. Equivalents: Auflösungszeichen (Ger.), becarre (Fr.), bequadro (It.).

2. The term is also applied to a white key on the piano or organ, since they represent the natural notes of the scale.

natural compound sound

A sound which is the result of the vibrations of the first sounds being

reflected from some body against which these vibrations strike. Thus, when a violin string is caused to vibrate, its vibrations are communicated to the body of the violin which acts as a sounding-board and reproduces the original sound in pitch. This compound sound is the tone which we hear.

natural harmonic series

The series of higher intervals of a given tone which by a law of nature always sound with and strengthen that tone, though by an ear untrained and unaided they can rarely ever be heard, the effect being only the principal tone. For the intervals of this series, and fuller information see also harmonic.

natural harmonics

The upper partials or overtones of a note, produced on an open string, in contradistinction to artificial harmonics, those produced when a string is stopped, and hence shortened, by being pressed by the finger. See also harmonic.

natural harmony

Harmony in which no embellishments are used and which is composed entirely of triads.

natural hexachord

The hexachord C D E F G A, beginning on the second space in the bass. This was the second of Guido D'Arezzo's hexachords and was called hexachordon naturale (Lat.). See also hexachord.

natural horn

1. The French horn without valves or slides. The tones produced are the same as those made by touching lightly a vibrating string at any point that will cause it to divide into equal parts.

2. A Waldhorn, that is, forest-horn; a winding horn.

natural key

A key or scale without sharps or flats; called natural because played on the white, or natural keys. The key of C major.

natural major scale

The scale of C major. On a keyboard instrument it is played on the white or natural keys without flats or sharps.

natural minor scale

The scale of A minor. On a keyboard instrument it is played on the white or natural keys without flats or sharps.

natural modes
The authentic church modes; called natural because formed of the seven natural notes of the scale and their octaves. See also church modes.

natural modulation
A modulation made easily and directly, as from any given key to another closely related.

natural pitch
The natural, fundamental tones produced by the flute, clarinet, or other wind instruments; those tones produced without overblowing, that is, without blowing with sufficient force to sound the octave. These instruments are tuned according to international pitch, which gives A, on the second space of the treble clef, four hundred and thirty-five double vibrations per second.

natural relations
The relations sustained between tones produced by various proportional lengths of musical strings when these tones are combined into chords.

natural scale
A scale without flats or sharps; on a keyboard instrument entirely played upon the white keys; the scale of C major or a minor.

natural tone
The fundamental or natural tone produced on a horn or other wind instrument with a cupped mouthpiece. Such tones are varied in degree or pitch by slightly altering the adjustment of the lips and the force of the air current without the aid of any mechanical device for changing the length of the tube, such as the slide, keys or valves. A tube of invariable length, like the natural French horn, can yield no other tones.

naturale (nä-too-rä′-lĕ) It. adj.
Natural; easy; unaffected; free: used to indicate that an instrument is to be played in the ordinary way, counteracting a previous direction such as sul puncticello, play near the bridge, as of the violin. Equivalent to naturalich (Ger.). The Italian name for the natural sign is bequadro.

naturale, Do (dō nä-too-rä′-lĕ) It.
The note C natural.

naturali suoni (nä-too-rä-lĕ soo-ō′ nē) It.
Natural sounds: the sounds within the compass of the human voice.

naturalis (năt-chŭ-rā-lĭs) Lat. adj.
Natural: used in the phrase, cantus naturalis, natural music, or music written within the compass of the natural hexachord, C D E F G A.

Naturalist (nä-toor-ä-lēst.) Ger. n.
A natural singer; one not taught any method or school, but self-trained.

naturalistisch (nä-toor-äl-ĭst′-ĭsh) Ger. adj.
Natural; untrained; amateurish.

naturalmente (nä-too-räl-mĕn′-tĕ) It. adv.
Naturally.

naturel (năt-ü-rĕl′) Fr. adj.
naturelle (năt-ü-rĕl′) Fr. adj.
Natural.

natürlich (nä-tür′-lĭkh) Ger. adj. and adv.
1. (adj.) Natural; simple; easy; unaffected; spontaneous.
2. (adv.) Naturally; simply; easily; unaffectedly; spontaneously.
Natürlich, following a special direction, means a return to the former or ordinary manner of performance. Equivalent to naturale (It.).

natürlich drängend (nä - tür′ - lĭkh drĕng′-ĕnt) Ger.
Hurrying; spontaneously.

natürliche Intervalle (nä - tür′ - lĭkh - ĕ ĭn-tĕr-fäl′-lĕ) Ger.
Natural intervals.

natürliche Töne (nä-tür′-lĭkh-ĕ tō′-nĕ) Ger.
Natural tones. See also natural tones.

natürliche Tonleiter (nä-tür′-lĭkh-ĕ tōn′-lī-tĕr) Ger.
Natural scale.

Naturtöne (nä-toor′-tā′-nĕ) Ger. n.
Literally, nature tone. See also natural tone.

Naturtrompete (nä-toor′-trôm-pā′-tĕ) Ger. n.
A trumpet without valves. See also natural horn.

naublum (nô-bloom) Heb. n.
The nabla or nebel; the ten-stringed harp of the ancient Hebrews.

nava Per. n.
A certain measure used in Persian music to express the lamentations of absent lovers.

nay (nā) Tur.
A Turkish flute also spelled nei.

nazard
See nasard.

nazard stop
See stop, twelfth.

Neapolitan sixth
A chord occurring on the subdominant or fourth degree of a minor scale, and composed of a note followed by other notes at intervals of a

minor third and a minor sixth. There seems to be no particular reasons for the distinction, Neapolitan.

nebel (nā′-bĕl) Heb. n.

nebel nassor (nā′-bĕl năs-sŏr) Heb. n.
The nabla or ten-stringed harp of the ancient Hebrews.

neben (nā′-bĕn) Ger. prep.
By; by the side of. Much used in compounds to mean additional or accessory.

Nebenbelustigigung (nā′-bĕn-bā-loos′-tĭkh-oongk) Ger. n.
Literally, by-play: music and dancing introduced between the parts of a play.

Nebendominant (nā′-bĕn-dō-mē-nänt′) Ger. n.
Literally, by-dominant: the dominant, that is the fifth degree beyond the fifth degree of the scale.

Nebendreiklang (nā′ - bĕn - drī′-kläng) Ger. n.
Literally, by three sound: secondary triads; that is, chords of three tones that are founded on the secondary degrees of the scale, the second, third, sixth and seventh.

Nebengedanken (nā′-bĕn - gĕ-dän′-kĕ) Ger. n.
Literally, by thought; accessory idea or theme, introduced into a movement without reference to the principal theme.

Nebenklang (nā′-bĕn-kläng) Ger. n.
Literally, by sound: an accessory or subordinate tone.

Nebennote (nā′-bĕn-nō′-tĕ) Ger. n.
Literally, by note: an auxiliary or helping note.

Nebenregister (nā′ - bĕn - rā - gēs′-tĕr) Ger. n.
Literally, by organ stop or additional organ stop: a German name for any of the subordinate organ stops such as couplers, tremulants, bells.

Nebenseptimenakkorde (nā′-bĕn - zĕp-tĭ-mĕn-äk-kôr′-dĕ) Ger. n.
Literally, by chord of the seventh: secondary sevenths or those chords which have the second, third, fourth, sixth or seventh note of the scale for the lowest or bass note.

Nebenstimme (nā′-bĕn-shtĭm-mĕ) Ger. n.
Literally, by voice: subordinate voice or part.

Nebenwerk (nā′-bĕn-vĕrk) Ger. n.
Literally, by work: choir-organ.

Nebenzuge (nā′-bĕn-tsü′-khĕ) Ger. n.
Literally, by draught; a German name for any of the subordinate organ stops such as couplers, tremulants, bells.

necessario (nā-chĕs-sä′-rĭ-ō) It. adj.
Necessary; needful; requisite: a passage so marked is essential to the composition and can not be left out. Synonym of obbligato.

nechiloth (nĕk′-ĭ-lŏt) Heb. n.
The generic term for wind instruments. See also neghinoth.

neck
The handle of any instrument of the viol family. The long, slender part extending from the body and ending in the head. On its upper side is the finger-board over which are stretched all strings that are to be stopped. The peg-box is at its end.

nefer (nē′-fŭr) Egyptian n.
Egyptian guitar.

neghinoth (nĕ-gĭ-nôt) Heb.
A word fixed at the head of certain of the psalms and supposed to announce the particular tune to which they were to be sung. Answering to the modern term, giving out, which is the prelude played by the organist to announce to the congregation the tune to be sung. Ancient wind instruments. See also nechiloth.

negli (nāl′-yē) It.
In the; at the; in the style of: compound of in gli, used with masculine plural nouns beginning with a vowel, or with z, or with s followed by another consonant. Written negl′ before words beginning with vowels.

negligentemente (nāl-yē-jĕn-tĕ-mĕn′-tĕ) It. adv.
Negligently; carelessly; heedlessly.

negligenza (nāl-yē-jĕn′-tsä) It. n.
Negligence; carelessness. Also spelled negligenzia.

Negro minstrels
The songs and dances of the negroes on southern plantations before the Civil War were always a picturesque part of former plantation life. During the days of slavery education among the slaves was almost unknown, in fact, prohibited in many places, so that the negroes had no way of acquiring new songs except as they imitated the songs of the white people. Many of their songs, both tunes and words, are therefore traditional and characteristic of their race. The negroes have an excellent ear for rhythm and keep exact time to their singing and their dancing with tambourine and bones, using the bones as the Spaniards use the casta-

nets. Their voices have no great range but are rich and melodious, especially the lower voices among the men. Men and women sing together, usually in unison, the difference in the pitch of their voices adding color. As a rule the words are sung pretty fast. This is probably due to their intense desire to keep the rhythm perfect. About 1830 the first negro minstrels were put upon the American stage. The performers were white men, who, with faces and hands blackened with burnt cork, imitated in song and dance the songs and dances of the negro during the old slavery days. Interspersed among these negro imitations are jokes and conundrums. The middle man acts as leader, and by adroit questioning calls for jokes and funny repartee from the other performers, chief among whom are the end-men; these, as their name implies, sit each at the end of the row of performers; they are the cleverest men and upon them falls the heaviest burden of the fun-making. The negro minstrels were soon after introduced in England and became very popular there.

The negro minstrels are not as popular as they used to be, their scope for originality was necessarily limited and has been pretty well exhausted. It will be a long time, however, before the negro minstrels disappear.

nei (nā′-ē) It.

In the, at the, in the style of: compound of in i, used with masculine plural nouns beginning with any consonant, except z, and s followed by another consonant. Also written ne'.

nekeb (nā′-kĕb) Heb. n.

A wind instrument of the Hebrews, formed of a single tube.

nel (nĕl) It.

In the; at the.

nel battere (nĕl bät-tā′-rĕ) It.

At the down beat.

nenia (nē′-nĭ-ä) It. n.

Long, mournful wailing; funeral song.

neo German School

The new romantic school of composition, and the advocates of program music; applied especially to the followers of Schumann and Liszt.

nero (nā′-rō) It. n.

A crotchet or quarter note, so called because of its black head.

neroa (nā-ró-ä) It. adj.

Black; dark; obscure.

net (nĕt) Fr. adj. mas.

Neat; pure; clear.

nete (nē′-tē) Grk.

The last or most acute string of the lyre. In the music of ancient Greece the fourth or most acute chord of each of the three tetrachords that followed the first two or deepest two. In the original seven-stringed system of the lyre it was the shortest string and gave the highest sound at the upper tetrachord, or group of four sounds.

nete diezeugmenon (nē′-tē dĭ-ē-zŭg′-mĕ-nŏn) Grk.

Nete was the name given to the highest tone of each of the three tetrachords, four tone groups, completing the upper three-fifths of the Greek scale, which has in all five tetrachords. Nete diezeugmenon especially distinguished the highest sound of the fourth tetrachord. It corresponded in pitch to é, the E above middle C in the modern scale. This was also the lowest note of the next higher or extreme tetrachord.

nete hyperbolaeon (nē′-tē hī′-pŭr-bō-lē-ŏn) Grk.

The highest note in the ancient Greek octave system, which was composed of five tetrachords, or four tone groups. Nete hyperbolaeon was the fourth tone of the fifth tetrachord and equivalent to a′, above middle C in modern music.

nete synemmenon (nē′-tē sĭ-nĕm′-nē-nŏn) Grk.

Nete was applied to the highest tone of each of the three tetrachords, four tone groups, completing the upper part of the Greek scale and standing above the two lowest tetrachords. Nete synemmenon was applied to the highest tone of the third tetrachord when the third was conjoint with the second; that is, when the last tone of the second coincided with the first tone of the third tetrachord. It corresponds to d′, d above middle C.

netoides (nē-toi′-dēs) Grk.

The sounds forming the upper part of the Greek scale.

nett (nĕt) Ger. adj.

Neat; pure; clear.

nettamente (nĕt-tä-mĕn′-tĕ) It. adj.

In a neat manner; clearly; plainly; distinctly; with precision.

netteté (nĕt-tā) Fr. n.

Nettheit (nĕt′-hīt) Ger. n.

Nettigkeit (nĕt′-tĭkh-kīt) Ger. n.

Neatness; clearness; distinctness.

netto (nĕt′-tō) It. adj.
Neat; pure; clear.

neu (noi) Ger. adj and adv.
1. (adj.) New; recent; modern.
2. (adv.) Newly, recently; lately.

Neudeutsche Schule (noi′-doit-shĕ shool′-ĕ)
The new German school. See also neo German school.

neuma
neume
Derived from the Greek word for breath or breathing, because a group of sounds were sung to one syllable.
1. Ornamental phrases at the close of a verse, as in the last syllable of Allelula.
2. A sign or character in medieval music to represent a tone or phrase. Neumes were the earliest attempts at musical notation, though they were, at first, no more than musical shorthand, as they were an aid to the memory rather than a definite representation of sounds. They are traced to the Eighth Century, but their origin is uncertain, some supposing them to be Roman and others, Asiatic. The earliest examples of neumes can not be deciphered with any certainty. In the Tenth Century these characters were given a relative height and position to represent pitch, and this was soon followed by the use of lines and clefs, thus developing the staff.

Neunachteltakt (noin-äkh′-tĕl-täkt′) Ger. n.
Nine-eight time: tune with nine eighth notes to a measure.

Neunsechzehnteltakt (noin-zĕkh-tsān′-tĕl-täkt′) Ger. n.
Nine-sixteen time.

Neunvierteltakt (noin-fēr′-tĕl-täkt′) Ger. n.
Nine-four time.

neutralizing sign
The natural sign, ♮.

neuvième (nŭv-yĕm′) Fr. n.
The interval of a ninth.

nexus (nĕk′-sŭs) Lat. n.
A binding together; interlacing; interweaving. Applied to one division of usus (practise), the third branch of melopoeia (the art of melody). Nexus was the interweaving of intervals by skips, to produce a melody, and was of three kinds: rectus, direct, in which the interwoven interval progressed upward; revertens, reversed, in which they progressed downwards; and circumstans, circumcurrent, in which the movement was down-up, down-up, down.

nicht zu geschwind (nĭkht′ tsoo gĕ-shvĭnt′) Ger.
Not too quickly.

nicht zu schnell Ger.
Not too fast.

nicolo (nĕ′-kō-lō) It. n.
A kind of large bombardon, a reed instrument of the Seventeenth Century. The aboe and bassoon are the modern forms of this sort of instrument. The alto of the oboe.

nieder (nē′-dĕr) Ger. adj. or adv.
Low; down. Used in composition with other words.

Niederschlag (nē′-dĕr-shläg′) Ger. n.
Down-beat; the accented part of the bar.

Niederstrich (nē′-dĕr-shtrĭkh′) Ger. n.
Down-stroke, with the bow.

niedrig (nē′-drĭkh) Ger. adj.
Low; deep: in music, applied to the tones of the voice.

nine-eighth measure
A unit measure composed of nine eighth notes, or their equivalent, and marked 9
8

nine-four time
That kind of time in which a measuse requires nine quarter notes or an equivalent; written 9
4

nine-sixteen time
That kind of time in which a measure requires nine sixteenth notes or an equivalent; written 9
16

nineteenth
1. An interval of two octaves and a fifth, as c-g″.
2. An organ stop. See also larigot.

ninna-nanna (nĭn′-nä-nän′-nä) It. n.
Hushaby; lullaby; hushbaby: the nurse's cradle-song; a lullaby.

ninnare (nĭn-nä′-rĕ) It. v.
To sing or lull a child to sleep.

ninnerella (nĭn-nĕ-rĕl′-lä) It. n.
A little lullaby. Diminutive of ninna, or nanna.

ninth
An interval of an octave and a second, as c-d′.

ninth, chord of the suspended
See chord of the suspended ninth.

nobile (nō′-bĭ-lĕ) It. adj.
Noble; lofty; grand; magnificent; impressive.

nobilmente (nō-bĭl-mĕn′-tĕ) It. adv.
Nobly; grandly: nobilmente ed animato, with grandeur and spiritedly.

noch (nôkh) Ger. adv.

Still; further; yet.

noch schneller (nôkh-shnĕl′-lĕr) Ger.

Still faster.

nocturne Eng. n.

nocturne (nôk-türn) Fr. n.

Night-piece. A composition suitable for use at night, similar to a serenade. This title was formerly given to music in several movements for wind instruments or strings, or even for the full orchestra, as is the case in an entr' acte in Mendelssohn's Midsummer Night's Dream music, but is now usually applied to a romantic piano solo of a quiet and dreamy character and no fixed form, first used by John Field and later made the vehicle of some of Chopin's most beautiful music. Equivalent to Nachstück. Compare cassation and divertimento.

nodal figures

Figures formed by the nodal lines of a vibrating plate or membrane. Nodal lines are the lines of comparative or absolute rest on the vibrating surface, and their existence is made known by spreading fine, dry sand upon the plate. When in motion the vibrating portions throw the sand upon the nodal lines, forming nodal figures of remarkable symmetry. These figures are also called Chladni's figures, as they were discovered and studied by Chladni, a Prussian authority on acoustics.

nodal point

node

nodo (nō′-dō) It. n.

Derived from Latin nodus, knot: in music, nodal points or nodes are those points in a vibrating body, as a string, a bell, or a sounding-board, that remains at absolute or comparative rest during the vibration, the portions lying between the nodes being called loops.

nodus (nō′-dŭs) Lat. n.

Literally, a knot: an enigmatical canon, so called because of the difficulty of working out. See also riddle-canon.

noel (nō-ĕl) Fr. n.

The French word for Christmas; also the French name for a Christmas carol, a Christmas song.

noeud (nŭ) Fr. n.

1. A turn.

2. A note.

nofer

An Egyptian guitar. Sometimes spelled nefer.

noire (nwär) Fr. n.

Feminine form of the adjective noir, black; used as the name of a quarter note, on account of its black head.

noire pointée (nwär pwăñ-tā′) Fr.

Dotted quarter notes.

Nokturne (nôk′-toor-nĕ) Ger. n.

See nocturne.

nolae (nō′-lē) Lat. n.

Bells used in the Roman Catholic Church services, to sound the hours of prayer. So called from St. Paulinus of Nola, who was supposed to have introduced them.

nomes (nōmz) Grk. n.

1. In ancient Greek music, a rule or form of melodic composition; therefore, a song conforming to fixed and inviolable rule.

2. Ancient Greek airs sung to certain divinities such as Pan, Cybele, Bacchus.

nomine, in (ĭn nō′-mĭ-nē) Lat.

Literally, in the name: meaning in the name of the Lord.

1. A motet, a musical composition which was the anthem of medieval times.

2. In nomine is also applied to one kind of fugue, the free fugue, which is so called because it is a fugue in name but not in strict accordance with rules.

nomo (nō′-mō) It.

Italian for nome. See also **nomes.**

nomos (nō′-mŏs) Grk. n.

Literally, law: Greek songs that conformed to certain fixed laws; the Greek nome.

non molto (nōn mōl′-tō) It.

Not much; not very; not very much; not exceedingly.

non molto allegro (nōn mōl′-tō äl-lā′-grō) It.

Not very quick.

non tanto (nōn tăn′-tō) It.

Not too much; not so many.

non tanto allegro (nōn tăn′-tō äl-lā′-grō) It.

Not so quick.

non troppo (nōn trôp′-pō) It.

Not too much; not too many; moderately.

non troppo allegro (nōn trôp′-pō äl-lā′-grō) It.

non troppo presto (nōn trôp′-pō prās′-tō) It.

Not too quick; moderately fast.

nona (nō′-nä) It. n.

The interval of a ninth.

nona chorda (nō′-nä kŏr′-dä) Lat.

The chord composed of the first

note of a scale plus notes at intervals of a third, a fifth, a seventh and a ninth, respectively. The same as chord of the ninth.

None (nō'-nĕ) Ger. n.
The interval of a ninth.

nones
Three o'clock p. m. One of the canonical hours, or regular daily periods when special devotional offices are said in the Roman Catholic, Greek, and early Anglican churches, and religious houses.

nonet (nō-nĕt) Eng.
Nonett (nō-nĕt') Ger.
nonetto (nō-nĕt'-tō) It.
Derived from the Latin nonus, nine: a musical composition for nine parts, either for voices or instruments.

Nonnengeige (nŏn'-nĕn-gī'-khĕ) Ger. n.
Literally, nuns' violin. The German for nun's fiddle. The same as marine trumpet, but also called a nun's fiddle because it was used in Germany and France in the convents as an accompaniment to the voices of the nuns. For description and other use see Tromba Marina.

nonny hey nonny Old Eng.
A meaningless refrain used in ballads; sometimes simply nonny, nonny, nonny: corresponding to fa, la, la, which appears in madrigals.

Nonole (nō-nō'-lĕ) Ger. n.
nonuplet (nŏn'-ū-plĕt) Lat. n.
A group of nine equal notes to be played in the time of six or eight of the same value. Equivalent to nonupla (It.) and nonuplet (Eng.).

nonupla di crome (nō-noo-plä dē krōm) It.
A group of nine eighth notes in a measure instead of the usual eight.

nonupla di semicrome (nō-noo-plä' dē sĕm-ĭ-krōm') It.
Nine sixteenth notes in a measure, instead of sixteen.

nonupula di semiminime (nō-noo-plä' dē sĕm-ĭ-mē'-nĭ-mĕ)
Nine quarter notes in a measure instead of four.

nonuplet
A group of nine equal notes, to be rendered, usually in the time of six or eight of the same kind in the regular rhythm. Equivalent to Nonole (Ger.) and monupla (It.)

normal Eng.
normal (nôr-mäl') Ger. adj.
Normal; natural; model; standard: the scales of C major and A minor are often called normal scales, because all the others are founded on them.

normal musical institute
A music school for those desiring to become teachers.

normal pitch
Normalton (nôr-mäl'-tōn') Ger. n.
The pitch of sound adopted as a standard, usually middle C or A next above. The modern French pitch, so called because adopted by the French Academy in 1859, is by almost universal consent now considered standard or normal. It is also known as low pitch, there being but four hundred and thirty-five vibrations per second in producing this tone. This is the note to which the orchestra tunes. For further discussion of the subject, see pitch.

Normaltonleiter (nôr-mäl'-tōn'-lī-tĕr) Ger. n.
Literally, standard scale: the natural or normal scale without flats or sharps: applied to the two scales C major and A minor, since they serve as the standard for all the other major and minor scales.

nota (nō'-tä) Lat. and It. n.
A note.

nota bianca (nō'-tä bĭ-än'-kä) It.
Literally, white note: half note.

nota buona (nō'-tä boo-ō'-nä) It.
Literally, good, or strong note: an accented note.

nota cambiata (nō'-tä käm-bĭ-ä'-tä) It.
Literally, a changing note: a changed or irregularly transient note; a turn used in counterpoint to indicate the changing from a discord to a concord by a skip.

nota caratteristica (nō'-tä-kä-rät-tĕ-rēs'-tĭ-kä) It.
Literally, characteristic note: some authorities define this as the leading note; others as the note at an interval of a minor third or sixth, as being characteristic of the minor scale.

nota cattiva (nō'-tä kät-tē'-vä) It.
Literally, wicked note, hence weak: an unaccented note; opposed to a strong or accented note.

nota contra notam (nō'-tä kôn-trä nō-tăm) Lat.
Literally, note against note: counterpoint.

nota coranata (nō'-tä kôr-ō-nä'-tä) It.
nota coronata (nō'-tä kôr-ō-nä'-tä) It. with a corona, or pause above or below it, indicating that it is to be held. See also crowned note.

nota d'abbellimento (nō′-tä d'äb-bĕl-lĭ-mĕn′-tō) It.

Literally, a note of embellishment: a grace note. See also a grace note.

nota di passaggio (nō′-tä dē päs-säd′-jô) It.

Literally, a note of passage or transit; a passing note; one not forming a part of the harmony, but used to connect the essential tones in any two consecutive chords.

nota di piacere (nō′-tä dē pĭ-ä-chā′-rĕ) It.

Freely, a note at one's pleasure or will, a grace note; a changing note.

nota dignata (nō′-tä dĭg-nā′-tä) Lat.

A note marked with a sign.

nota falsa (nō-tä fäl′-sä) It.

Literally, false, or counterfeit note: a changing note; a grace note.

nota principale (nō′-tä prēn-chĭ-pä′-lĕ) It.

A principal or essential note: as the harmony note in a turn or shake.

nota quadrata (nō′-tä kwäd-rä′-tä) Lat.

A Gregorian or plain-song note, referring to the shape, not to its location on the scale.

nota romana (nō′-tä rō-mä′-nä) Lat. and It.

A nueme. See also nueme.

nota scolta (nō′-tä shōl′-tä) It.

Literally, notes cut out: a staccato note.

nota sensibilis (nō′-tä sĕn-sĭ′-bĭ-lĭs) Lat.

nota sensible (nō′-tä sĕn-sē-bĭ′-lĕ) It.

Freely, note that is perceptible: the leading note. See also leading note.

nota sostenuta (nō′-tä sōs-tĕ-noo′-tä) It.

A sustained note.

notation

The art of representing musical tones by means of characters. Various methods have been used at different periods; letters, numerals and a variety of signs have been employed. The signs which are now in universal use are called notes.

notation, numerical

See numerical notation.

notazione (nō-tä′-tsĭ-ō-nē) It. n.

Notation.

note

A character representing a musical sound. By its form it shows the length of the sound; by its position on the musical staff it shows the height or pitch.

These are evolved from the notes in mensurable music. See also mensurable music.

(See table at bottom of page.)

note (nôt) Fr. n.

A note.

note, bass clef

See bass clef note.

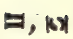
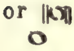
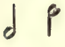
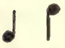
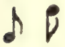
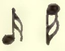
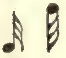
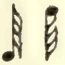
note, characteristic

A leading note; according to some authorities the note at an interval of a minor third or sixth, as being characteristic of the minor scale.

note, clef

The note upon which the clef is placed; G in the treble, and F in the bass.

Notes used in modern music:

	English	French.	Italian	German
	breve or double note	breve or carrée	breve	Brevis
or 	semibreve or whole note	semibrève or ronde	semibreve	Ganznoete or Ganz Taktnote
	minim or half note	blanche	minima or bianca	Halbenote Halbenote
	crotchet or quarter note	noire	nera	Viertel or Viertelnote
	quaver or eighth note	croche	croma	Achtel or Achtelnote
	semiquaver or sixteenth note	double croche	semicroma	Sechzehntel or Sechzehntelnote
	demisemiquaver or thirty-second note	triple croche	semibiscroma	Zweiunddreissigstelnote
	hemidemisemiquaver or sixty-fourth note	quadruple croche	quattricroma	Vierundsechzigstelnote

note, connecting
A note held in common by two chords.

note, crowned
See crowned note.

note, d'agrément (nôt d'ă-gră-mäñ) Fr.
Literally, note of delight: an ornamental note; a grace note. Equivalent to note de goût.

note de gout (nôt dŭ-goo) Fr.
Literally, note of taste; grace note; note of embellishment.

note de passage (nôt dŭ păs-săzh') Fr.
Literally, note of passage or transit. Notes not forming a part of the harmony, but used to connect the essential tones in any two consecutive chords.

note dièsée (nôt dē-ĕ-zā') Fr.
Literally, a note raised half **a tone.** A note marked with a sharp.

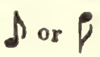
note, double
A note equivalent to **two whole** notes; the ancient **breve.** See **also** breve.

note, double-dotted
A note having two dots placed after it making its time value three-fourths longer than without the dots.

note, double-stemmed
A note having two stems, one pointing downward, and the other upward, showing that it belongs to two different voices. Sometimes in piano music a double-stemmed note is used with a particular signification; for instance, a half note with two stems often occurs in the bass, the upper stem belonging to a quarter note which is supposed to be concealed behind the half note, and belongs to the voice having the chords above. This note is held the value of a half note, but the chord, or other notes belonging to the quarter **note** stem, **are** sounded after one beat.

note, driving
Syncopated note. See syncopation, or notes, syncopated.

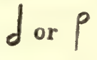
note, eighth
A note having one-eighth of the time value of a whole note; also called a quaver.



note, fundamental
The generation or ground note of a chord; the keynote of a chord.

note, grace
A note of embellishment **or** ornament. See also grace note.

note, half
A note having one-half the time value of a whole note; originally called a minim, from the Latin minimus, least, because in early medieval music, it was the shortest note used.



note, key
The tonic, or first note of every scale, to which all the other notes in that scale bear distinct relation. We say a composition is written in a certain key, meaning that it is founded on that scale, all of its notes bearing a relation to the first note or keynote of that scale.

note, leading
The leading note of the scale; the seventh; called leading because it lies one-half step below the tonic or keynote, and in ascending passages leads into it.

note liée (nôt lē-ā) Fr.
Literally, a tied note: one of several notes united by a tie; one of a number of notes of equal value, as eighth notes or sixteenth notes, the hooks of which are run **together** in one or more thick strokes.

note of modulation
See modulation, note of.

note of prolation
A note that is extended beyond its original and nominal duration by the addition of a dot or hold.

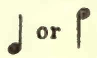
note, open
A note produced on the strings of a guitar, violin or similar instrument, when not pressed by the fingers.

note, pedal
A note held by the pedal while the harmony forming the remaining parts is allowed to proceed. The term has its origin in organ playing, where a note, usually in the bass, is frequently held on the pedals while the rest of the harmony progresses.

note, preparative
See preparative note.

note, pressure
See pressure note.

note, quarter
A note having a time value equal to one-quarter of a whole note; also called a crochet.



note raddoppiate (nō'-tĕ răd-dŏp-pē-ä'-tĕ) It.
Literally, a redoubled **note:** a repeated note.

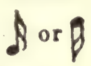
note, reciting
In a chant, a **note or tone upon**

which several syllables are intoned or recited in a monotone.

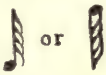
note, scolte (nō'-tä shōl'-tĕ) It.
Literally, cut out note: a staccato note.

note sensible (nôt säñ-sēbl') Fr.
The leading note of the scale; the seventh of the scale; called leading because it lies one-half step below the tonic or keynote, and in ascending passages leads into it.

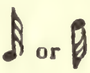
note, sixteenth
A note, whose value is one-sixteenth of the time value of a whole note; also called a semiquaver because equal to a half of a quaver, or eighth note.



note, sixty-fourth
A note having one sixty-fourth of the time value of a whole note; also called a hemidemisemiquaver or semidemisemiquaver, because equal to a half of a demisemiquaver, or thirty-second note.



note, thirty-second
A note having one thirty-second of the time value of a whole note; also called a demisemiquaver because equal to one-half of a quaver, or eighth note.



note, tonic
The keynote of any scale: the chief, fundamental, ground tone.

note, whole
A note of the longest time value now in use; formerly called the semibreve, because there was then in use a note of twice its time value, called the breve.

Noten (nō'-tĕn) Ger. n. pl.
Notes: this form is often used in compounds.

Notenblatt (nō'-tĕn-blät) Ger. n.
Literally, note leaf: a sheet of music.

Notenbuch (nō'-tĕn-bookh') Ger. n.
Literally, note book: a singing book; a music book.

Notenfresser (nō'-tĕn-frĕs'-sĕr) Ger. n.
Literally, notes gobbler: a playful title for a performer who reads readily at sight but lacks taste and style.

Notenpult (nō'-tĕñ-poolt') Ger. n.
Literally, notes pulpit: a music desk.

Notenschrift (nō'-tĕn-shrĭft') Ger. n.
Literally, notes writing: the writing of music; musical notation.

Notenschwanz (nō'-tĕn-shwäntz') Ger. n.
Literally, notes tail: tail of a note.

Notenstecher (nō'-tĕn-shtĕkh'-ĕr) Ger. n.
Literally, notes pricker: an engraver of music.

Notensystem (nō'-tĕn-zēs-tām') Ger. n.
Literally, notes system: the musical staff.

noter (nō-tā) Fr.
To write out a tune.

notes, accented
Notes representing accented or emphatic tones, where the stress naturally falls in a measure; as on the first beat of a measure in triple time, or on the first and third beats in common time.

notes, accessory
1. The notes in a turn which are one degree above and one degree below the principal note.
2. The upper note of a trill.

notes, accidental
A note affected by an accidental, by a sharp, flat or natural, introduced into the composition but foreign to the original key or tonality of the piece.

notes, added
Notes written upon added or ledger lines, either above or below the staff.

notes coulées (nôt koo-lā') Fr.
Literally, slipped notes: slurred notes.

notes, essential
Notes necessary or essential to the chords in which they are found, as opposed to passing, or decorative notes.

notes, ornamental
All notes not forming an essential part of the harmony or melody, as grace notes, appoggiaturas; all decorative notes. See also ornaments.

notes, paired
A parallel series of notes played with one hand, as a series of thirds, sixths or octaves.

notes, passing
Notes not forming a part of the harmony, but used to connect the essential tones in any two consecutive chords, carrying the tone more smoothly from one to the next.

notes, stopped
In music for the violin and other similar instruments, notes that are produced while the string is pressed with the finger.

notes, subsidiary
Accessory notes: those representing tones supplemental or subordinate to the principal tones. See also accessory notes.

notes surabondantes nôt sür-ă-bôñ-däñt) Fr.

Literally, superfluous notes: groups of notes such as triplets and quintuplets where three equal notes are given in the time of two of the same value or five in the time of four.

notes syncopees (nôt săn-kô-pā) Fr.

Syncopated notes. When a natural accent or strong beat is suppressed or moved to an unaccented or weak beat, which is generally done by tying a note on a weak beat across the time of the strong beat immediately following, the note that is prolonged is said to be syncopated. The change of rhythm so effected is agreeably confusing.

notes, tied

1. Two notes of like pitch that are joined together by a curved line, called a tie, indicating that they are to be sounded as one note equal to their united time values.

2. Notes like eighth notes, sixteenth notes, the hooks of which are run together in one or more thick strokes.

noteur (nō-tŭr) Fr.

One who copies written music; a music copyist.

nothus (nō′-thŭs) Grk. adj.

Applied to the Hyperæolian and Hyperphrygian modes. See also Hyperæolian and Hyperphrygian.

notograph

An electric apparatus that records a composition played on the piano. Equivalent to melograph. See also melograph.

notturino (nôt-toor-ē′-nō) It. n.

A short nocturne. Diminutive of notturno.

notturno (nôt-toor′-nō) It. n.

1. A nocturne.

2. Also called a religious service held at night. See also nocturne.

notula (nō′-tŭ-lä) Lat. n.

Literally, a little mark or note: applied to the small notes used in writing a ligature; a musical phrase on which only one syllable is sung. Diminutive of nota.

nourri (noor-rē) Fr. part., mas.

nourrie (noor-rē) Fr. part., fem.

Nourished, fed; hence rich, full or well sustained, in connection with the quality of a tone, as, son nourri, a full, well sustained tone. Equivalent to nutrito (It.).

nourrir le son (noor-rēr lŭ sôñ) Fr.

Hold or sustain the tone.

nourrisson (noor-rēs-sôñ) Fr. n.

Foster-child, nursling; hence figuratively bards, poets, the children of the muses.

noursingh

An East Indian horn or trumpet. It consists of a straight, metal tube and is held in a horizontal position by means of a long rod or stick.

nouveau (noo-vō) Fr. adj., mas.

nouvel (noo-vĕl) Fr. adj., mas.

New; recent; modern; simple; inexperienced: nouvelle methode, new method.

nova (nō′-vä) It.

A small flute.

Novellette (nôf-ĕ-lĕt′) Ger. n.

A term first used by Schumann for the eight piano pieces in his Op. 21; which was entitled Novelletten, and characterized as "larger, connected, romantic stories." Following him, the term has been applied to compositions of considerable length, romantic in character, free in form, with bold harmony, and a variety of contrasting themes.

novemole (nō-vĕ-mō′-lĕ) It. n.

A group of nine notes to be sung in the time of six or eight of the same kind in ordinary rhythm: a nonuplet.

nowell (nō-ĕl) Old Eng. n.

Possibly meaning literally, good news, referring to the good tidings that the angels sang to the shepherds at Bethlehem, but later said to be derived from the Latin natalis, nativity. Various forms of the word have been found in Christmas carols since early in the Middle Ages, and the word to be used as the name for the Christmas carols themselves. See also noel.

nuances (nü-äñs) Fr. n.

Literally, a gentle gradation of color: in music, a shading in vocal interpretation or instrumental performances, giving artistic expression by means of variations in time and force.

null

A nought (0) used in figured or thoroughbass to indicate that there are to be no treble notes, or that if employed they are to be octaves of the bass. Equivalent to tasto solo (It.).

number

A division of or selection from a long work, such as a movement of a symphony or sonata; a song, aria, recitative or chorus from an opera or oratorio: or any single piece on a program.

number, opus

The number attached to the works of a composer in the order of their publication, to make reference to any special work easy, since much confusion would otherwise result when there are several pieces with the same title, as is not infrequently the case.

numercial notation

A plan originated by Rousseau for substituting numerals for the names of the seven scale tones. Day and Beal's one-lined system, introduced in Massachusetts in 1851, is similar.

numero (noo-mā′-rō) It. n.

numerus (nū′-mĕ-rŭs) Lat. n.

1. Number.
2. Rhythm.

nunc dimittis (nŭnk dĭ-mĭt′-tĭs) Lat.

The opening words of the Latin version of the song of Simeon, Luke ii, 29-32. On beholding Christ when he was consecrated at the temple, Simeon is reported to have cried "Lord, now lettest thou thy servant depart in peace, according to thy word. For mine eyes have seen thy salvation, which thou hast prepared before the face of all people. A light to lighten the Gentiles, and the glory of thy people Israel." These words have been used as a chant from the earliest Christian times, being spoken of in the Apostolical Constitutions written in the Fifth Century, and mentioned in the Ninth Century by Amalarius. English paraphrases dating back to the Fourteenth Century are still extant, and later ones are numerous.

In the Greek Catholic Church, as in early times, the nunc dimittis is sung at vespers, but in the Roman and Armenian Church it is sung at compline, the last service of the day, which is perhaps a more suitable time. The Anglican vesper service is a combination of vespers and compline; nunc dimittis usually forms part of this service, but the Sixty-seventh Psalm is sometimes substituted, as the Second Service Book of Edward VI., 1552, allows. However, nunc dimittis is the more popular. Since it belongs to the least important of the daily services, the great church composers of the Middle Ages overlooked it, but English composers after the Reformation wrote many settings to the canticle.

nunnia (nŭn′-nĭ-ă) Grk.

Lullaby songs, the songs of the nurses. Compare ninna-nanna (It.).

nuns'-fiddle See Nonnengeige.

nuova (noo-ō′-vä) It. adj., fem.

nuovo (noo-ō′-vō) It. adj., mas.

New; recent; modern; fresh.

nuovo, di (dē noo-ō′-vō) It. adv.

Again; once more; anew; newly.

nut

In musical instruments played with a bow:

1. The small ridge at the upper end of the neck over which the strings pass, and by means of which they are kept from touching the neck unless pressed by the finger.
2. The movable piece at the lower end of the violin bow into which the hairs are fastened, their tension being regulated by tightening or loosening the nut.
3. The lower nut on the violin is the ridge between the tailpiece and tailpin.

nutrendo (noo-trĕn′-dō) It. part.

Nourishing; sustaining a sound.

nutrito (noo-trē′-tō) It. past. part.

Nourished; sustained. Equivalent to the French nourri.

O

O

1. A circle was used in the Middle Ages to indicate triple or perfect time whose quality of perfection was derived from its supposed relation to the Holy Trinity. The circle in turn was considered the most perfect of figures.
2. In modern notation a small circle signifies (a) an open string; (b) the harmonic mark; (c) the diminished fifth or any chord containing it; (d) a tasto solo.
3. The small circle was also used in old German clavier-music to mark such notes as were to be played with the thumb.

oaten-pipe
A pipe made of an oat-straw cut so as to have one end closed by a knot, the other end open. Near the knot a slit is cut so as to form a reed.

obbligati (ôb-blĭ-gä′-tē) It. adj. and n., pl.

obbligato (ôb-blĭ-gä′-tō) It. adj. and n., sing.
1. Literally, indispensable; so important that it can not be omitted; especially used of accompaniments which can not be omitted without injuring the composition.
2. An accompaniment, whether for a solo or a concerted instrument, which is of independent importance; especially an instrumental solo accompanying a vocal piece. Abbr. Obb., Obbl.

obbligato accompaniment
An accompaniment which can not be omitted. The word accompaniment is now left out of the term. It is applied especially to an instrumental accompaniment to a vocal part, in which the instrument has an independent significance and vies with the voice in musical suggestiveness.

obbligato recitatives
Recitatives which are interrupted between the phrases by short symphonies.

ober (ō′-bĕr) Ger. adj.
Higher; upper.

Oberdominante (ō′-bĕr-dō-mĭ-năn′-tĕ) Ger. n.
The dominant.

Oberlabium (ō′-bĕr-lä′-bĭ-oom) Ger. n.
Upper lip: the metal slip projecting at the top of the mouth of an organ pipe and governing the size of the opening so that by bending the slip back the opening is enlarged and the pitch is raised while by the reverse action the pitch may be lowered.

Obermanual (ō′-bĕr-măn-oo-äl′) Ger. n.
The upper manual or keyboard. The one next above that of the great organ. Abbr. O. M.

Oberstimme (ō′-bĕr-shtĭm′-mĕ) Ger. n.
The upper or highest voice or part. Abbr. Oberst.

Obertaste (ō′-bĕr-täs′-tĕ) Ger. n.
Literally, upper key: the black key.

Obertheil (ō′-bĕr-tīl) Ger. n.
Upper part.

Oberton (ō′-bĕr-tōn) Ger. n.
Literally, overtone. See also harmonic.

obertura (ō-bĕr-too′-rä) Spa. n.
Overture.

Oberwerk (ō′-bĕr-vĕrk) Ger. n.
Literally, upper work: in an organ with two or more keyboards, the pipes connected with the highest bank. Abbr. Oberw., Obw.

obligat (ôp-lĭ-gät′) Ger. adj.

obligé (ôb-lē-zhā) Fr. adj.
See obbligato.

oblique
Of two parts, when one remains stationary upon one note and the other progresses from pitch to pitch. See also motion.

oblique motion
The melodic progression of any two voice parts is oblique when one rises or falls while the other remains stationary.

oblique pianoforte
An upright piano in which the strings run diagonally instead of vertically. As now made, most uprights are oblique.

oboe Eng. n.

Oboe (ō-bō′-ĕ) Ger. n.

oboe (ō-bō-ā′) It. n.
The name is derived through the Old English word hoboe, from the French hautbois, meaning a wooden instrument with a high pitch. It consists of a conical tube having a small bell at the lower extremity and fitted with a double reed mouthpiece. The compass is two octaves and a half with B below middle C as the lowest tone. At the time of the oboe's entrance into the orchestra it was the most difficult instrument to tune and was given the duty of sounding the notes by which the other members of the orchestra tuned. It is an important factor in the orchestra possessing great versatility. Its loud tones are piercing and the extremely high or low ones have a harsh quality, but the natural voice is gentle and can depict the finer emotions. Abbr. Ob.

oboè basso (ō-bō-ā′ bäs′-sō) It.
An obsolete instrument which was pitched two tones and one-half or a minor third lower than the modern treble oboe. Synonym of oboè lungo.

oboè piccolo (ō-bō-ā′ pĭk′-kō-lō) It.
Obsolete name for the modern treble oboe.

oboe da caccia (ō-bō-ā′ dä kät′-chä) It.
An obsolete tenor oboe or, rather, bassoon. Its normal key was F. The tone was similar to that of the bassoon, but lighter.

oboè d'amore (ō-bō-ā' d'ä-mō'-rĕ) It.

An obsolete alto oboe which differed from the modern oboe in being of lower pitch, the normal key being A, and in having a globular bell and thus a more somber and muffled tone.

oboè lungo (ō-bō-ā' loon'-gō) It.

An obsolete instrument which was pitched a minor third or two tones and one-half lower than the modern treble oboe. Synonym of oboe basso.

Oboen (ō-bō-ēn) Ger. n., pl.

oboes Eng n., pl.

oboi (ō-bō'-ē) It. n. pl.

See oboe, n. sing.

oboist

oboista (ō-bō-ēs'-tä) It. n.

A player on the oboe.

obsistente (ōb-sēs-tān'-tē) Spa. adj.

Resonant; resounding.

ocarina (ō-kä-rē'-nä) It. n.

A musical instrument, hardly more than a toy, consisting of a fancifully shaped terra-cotta body with a whistle-like mouthpiece and a number of finger holes. Several different sizes or varieties are made. The tone is soft but sonorous.

occhetto (ōk-kĕt'-tō) It. n.

Hocket; a name formerly given to an abrupt rest. This term is no longer used.

occhiali (ôk-kĭ-ä'-lē) It. n.

Literally, spectacles; white notes.

ochetus (ō-kē'-tŭs) Lat. n.

Hocket. See also occhetto.

ociosamente (ō'-thē-ō-sä-mĕn'-tĕ) Spa. and Port. adv.

Slowly; leisurely; gracefully.

octachord

1. An instrument having eight strings.

2. A series of eight tones and half tones according to their order in the natural scale.

octameter (ŏk-tăm'-ē-tĕr) Eng. adj. and n. from Grk.

A line of poetry consisting of eight metrical feet.

octaphonic

A composition for eight voice-parts.

octava (ŏk-tā'-vä) Lat. n.

Octave.

octava acuta (ŏk-tā'-vä ă-kū'-tä) Lat.

The notes in the interval of an octave raised by transposition.

octava alta (ôk-tä'-vä äl'-tä) Lat.

Play the passage an octave higher. Generally designated by 8va.

octava gravis (ôk-tā'-vä grā'-vĭs) Lat.

The notes in the interval of an octave lowered by transposition.

octave Eng. n.

octave (ok-tav) Fr. n.

Octave (ok-ta-ve) Ger. n.

1. A series of eight consecutive diatonic tones, or tones proceeding on the order of the degrees of the natural scale including tones and semitones.

2. A tone on the eighth diatonic degree above or below a given tone.

3. The interval between any tone and a tone on the eighth degree above or below it.

4. The harmonic combination of two tones at the interval thus described.

5. In a standard system of tones selected for artistic use, a group of tones an octave long, the limits of which are fixed by reference to a given or assumed standard tone. See also pitch.

6. An organ stop whose pipes produce tones an octave above the normal pitch of the keys used. Same as octave-flute, and octave-stop.

7. The eighth day following a church festival.

octave, augmented

An interval composed of thirteen semitones or half steps.

octave clarion

An organ stop having pipes with reeds, which give a bright, piercing tone, usually an octave above the key struck.

octave, contra

See contra octave.

octave coupler

A mechanical contrivance in an organ which connects keys which are an octave apart.

octave, diminished

An interval composed of eleven half steps or semitones.

octave, double

An interval of two octaves.

octave fifteenth

An organ stop which sounds an octave above the fifteenth.

octave-flute

1. A piccolo.

2. An organ stop whose pipes produce tones an octave above the normal pitch of the keys used. See also definition 6 under octave, and octave-stop.

octave, great

See great octave.

octave hautboy
An organ stop whose pipes produce tones like a hautboy, or oboe, and whose lowest tone is C below middle C.

octave, large
The octave beginning on the second C below middle C.

octave, large, once-marked
The second octave, or the one beginning on the third C below middle C. The notes are represented by capital letters with a single line below, $\underline{\mathrm{C}}$ or $\mathrm{C}_{|}$.

octave, large, twice-marked
The first octave, or the one beginning on the fourth C below middle C. The notes are represented by capital letters having two lines below, $\underline{\underline{\mathrm{C}}}$ or $\mathrm{C}_{||}$.

octave, once-accented

octave, once-marked
The octave beginning on middle C, marked C^{1} or $\bar{\mathrm{C}}$. Also called the alto octave.

octave, perfect
An interval which contains five whole tones and two half tones.

octave, rule of the
See rule of the octave.

octave-scale
A scale an octave long, that is, consisting of six whole tones and two half tones.

octave, short
The octave beginning on the next C below middle C, marked with small letters c, d, e.

octave, small, five times marked
The ninth octave, or the one beginning on the fourth above middle C. The notes are represented by small letters with five lines above them, $\overline{\overline{\overline{\overline{\overline{\mathrm{c}}}}}}$ chiefly for the organ.

octave, small, once-marked
The fifth octave, or the one beginning on middle C. Notes are represented by small letters with one line above them, $\bar{\mathrm{c}}$, $\bar{\mathrm{d}}$, $\bar{\mathrm{e}}$.

octave, small, six times marked
The tenth octave, or the one beginning on the fifth C above middle C. The notes are represented by small letters with six lines above them. This system was used chiefly for the organ.

octave, small, thrice-marked
The seventh octave, or the one beginning on the second C above middle C. The notes are represented by small letters with three lines above them.

octave staff
A system of notation which combines three sets of lines, each of which contains just one octave of ordinary vocal music, from low G in the bass to high G in the treble, and when a higher range is required lines are added with the notes, as in ordinary notation. This system shows at once the exact interval between any two notes. It is not necessary to refer to the clef and signature to determine the note, for sharps and flats are entirely dispensed with. Mr. Adams, of New Jersey, originated the octave staff.

octave-stop
1. An organ stop whose pipes produce tones an octave above the normal pitch of the keys used. See definition 6 under octave and also octave-flute.
2. The position of fingers stretching the interval of an octave on the keyboard.
3. A mechanical stop in reed organs which couples the keys an octave above.

octave trumpet-stop
An organ stop whose pipes produce tones like those of a trumpet and whose lowest tone is the second C below middle C.

octave twelfth stop
An organ stop each of whose pipes produces a tone the interval of an octave and a twelfth, or two octaves and a fifth above the ordinary pitch of the corresponding key of the keyboard.

octaves, covered
When two parts seem to progress in unison or octaves though not actually so written, the one part adds nothing to the real harmony, so is for the time wasted. Covered octaves are forbidden in modern harmony. They may be distinguished by filling up the interval of one of the parts with the intermediate notes of the scale.

octaviana It. n.
A small spinet whose tones are pitched an octave higher than those of the largest kind of spinet. Equivalent to ottavina, and octavine.

Octavin (ôk-tä′-fēn) Ger. n.

octavin (ôk′-tă-văñ) Fr. n.
Octave-flute; piccolo.

octavina (ŏk-tă-vee′-nä) Lat.
See octaviana.

octavine (ôk-tä-vēn′) Fr. n.
See ottavina.

octavo attachment (ôk-tā′-vō)
A pedal which couples the keys in such a way that when it is depressed and a key is struck it also produces the tone an octave higher.

octett (ôk′-tĕt) It. n.

octetto (ôk-tĕt′-tō) It. n.
A composition for eight voices or instruments.

octiphonium (ŏk-tĭ-fō′-nĭ-ŭm) Lat. n.
Octet.

octo-bass

octobasse (ôk-tō-băs) Fr.
A double bass of huge size, about twelve feet high. The largest musical instrument of the viol family, invented by J. B. Vuillaume. It had three strings, which, on account of its great size, were stopped by a mechanism of keys and pedals operated by both the fingers and the feet. The tone was powerful and smooth.

octochord
1. An instrument having eight strings.
2. A diatonic series of eight tones.

octogenary
A musical instrument having eight strings.

Octole (ôk-tō′-lĕ) Ger. n.
Octuplet.

octuor (ôk-twôr) Fr. n.
Octet: a piece in eight parts.

octuplet
A group of eight equal notes played in the time of six notes of the same value in the regular rhythm.

od (ōd) It. conj.
Or; either.

ode
Literally, a song: a lyric poem of complex or irregular form and expressive of exalted emotion; originally such a composition was intended to be sung.

ode-symphonie (ôd-săñ-fō-nē) Fr. n.
A symphony with chorus.

odelet
A little ode; a short ode.

Odem (ō′-dām) Ger. n.
Breath.

odeon (ō-dē′-ŏn or ō-dā′-ōn) Grk. n.
A public building in which musical contests were held.

oder (ō′-dĕr) Ger. conj.
Or; else.

odeum (ō-dē′-ŭm) Lat. n.
A public building for musical purposes.

Odische Musik (ō′-dĭsh-ĕ moo-zēk′) Ger.
Literally, music of an ode, hence music to be sung.

Odoistic notation
A system of lettering notes, instituted by Odo of Cluny, who died in 942, which appears to have changed the letter pitch meanings so as to cause that which had previously been named A to be called C, thus altering all the letter pitch meanings three degrees.

oeuvre (ŭvr) Fr. n.
Work; composition; piece.

oeuvre chef (ŭvr shĕf) Fr.
A principal piece; a masterpiece.

oeuvre premier (ŭvr prŭm-yā) Fr.
The first piece or composition.

ofertorio (ō-fĕr-tŏr′-ē-ō) Spa. n.
Offertory. See also offertory.

off
1. A term used in organ music as a direction meaning to push in a stop or coupler.
2. False in pitch or intonation.

offen (ôf′-fĕn) Ger. adj.
1. Open, as applied to organ pipes.
2. Parallel, as applied to fifths, octaves.

offenbar (ôf′-fĕn-bär) Ger. adj.
Apparent; open to view.

Offenflöte (ôf′-fĕn-flā′-tĕ) Ger. n.
An open flute-stop.

offertoire (ôf′-fĕr-twăr) Fr. n.

offertorio (ōf-fĕr-tō′-rĭ-ō) It. n.

offertorium (ŏf-fĕr-tō′-rĭ-ŭm) Lat. n.

offertory Eng. n.
1. The collections of the alms during the celebration of the Holy Communion.
2. A prayer, anthem, hymn or instrumental piece played or sung during the collection.

officium defunctorum (ŏ-fĭsh′-ĭ-ŭm dē-fŭnk-tō′-rŭm) Lat.
Funeral service.

officium diurnum (ŏ-fĭsh′-ĭ-ŭm dĭ-ŭr′-nŭm) Lat.
Daily service.

officium divinum (ŏ-fĭsh′-ĭ-ŭm dĭ-vī′-nŭm) Lat.
Divine service; high mass.

officium matutinum (ŏ-fĭsh′-ĭ-ŭm măt-ū′-tĭ-nŭm) Lat.
Morning service; early mass.

officium nocturnum (ŏ-fĭsh′-ĭ-ŭm nŏk-tŭr′-nŭm) Lat.
Evening service.

officium vespertinum (ŏ-fĭsh′-ĭ-ŭm vĕs-pĕr-tī′-nŭm) Lat.
Vespers.

oficleida (ō-fĭ-klā′-ĭ-dä) It. n.

An ophicleide, a metal wind-instrument, invented about 1790, having a large tube of conical bore, bent double, with a cupped mouthpiece. It is a development of the old wooden serpent, and has sometimes been made partly of wood; it is the bass representative of the keyed bugle family.

ohne Begleitung (ō′-nĕ bā-glĭ′-toongk) Ger.

Without accompaniment.

ohne Pedale (ō-nĕ pĕ-dä′-lĕ) Ger.

Without the pedals. Abbr. Oh. Ped.

Ohrenquinten (ō′-rĕn-kwĭn-tĕn) Ger. n.

Literally, ear-fifths: covered or hidden fifths, the ill effects of which the ear is able to detect. The term is sometimes used to designate mere technical niceties.

oioueae

A Mnemonic, a word intended to assist the memory, made up of the vowels of, World without end, Amen. It was used in manuscript music of the Middle Ages.

Oktävchen (ôk-täf′-khĕn) Ger. n.

The octave-flute; piccolo.

Oktave (ôk-tä′-fĕ) Ger. n.

The octave.

Oktavengaltungen (ôk-tä′-fĕn-gät′-toong-ĕn) Ger. n.

Octave-scales.

Oktavenverdoppelungen (ôk-tä′-fĕn-fĕr-dôp′-pĕl-oong-ĕn) Ger. n.

Parallel or consecutive octaves.

Oktavflötchen (ôk-täf-flāt′-khĕn) Ger. n.

Oktavflöte (ôk-täf-flā′-tĕ) Ger. n.

The octave-flute or piccolo, usually called kleine Flöte.

Oktavfolgen (ôk-täf-fôl′-khen) Ger. n

Parallel or consecutive octaves.

obtavieren (ôk-tä-fē′-rĕn) Ger. v.

To produce, by overblowing, the higher octave of the lowest natural tone of the tube of a wind instrument.

Oktavin (ŏk-tä′-fĭn) Ger. n.

A wind instrument having a single reed and a wooden tube of conical bore. The keys are so arranged that they are played like those of the oboe and clarinet family. The tone is quite powerful, and lies between the oboe and the horn. It was invented in Saxony, Germany, in 1803, by Oscar Adler. It is made in two sizes, B flat and C, and has a compass of three octaves. Synonym of Octavin.

Oktavparallelen (ôk-täf′-pä-räl-lā′-lĕn) Ger. n.

Parallel or consecutive octaves.

Oktavwaldhorn (ôk′-täf-vält′-hôrn) Ger. n.

A new kind of hunting horn, invented by Eichborn and Heidrich, of Breslau. It has a particularly full tone in its higher and lower range.

ole (ō-lā) Spa. n.

A Spanish solo dance in triple time performed to the accompaniment of castanets. One of those gay dances in which the dancer displayed her suppleness of body, backward curving being one of its features. The dancer made use of poses remaining in some marvelous position till the onlookers held their breath, then springing with agility into her former lively step again.

olè gaditano (o-lā gä-dĭ-tä-nō) Spa.

An old Spanish dance, one of the many ole dances.

olio

A medley; a miscellany.

oliphant

A hunter's or warrior's horn made from an elephant's tusk, hence its name; used in the Middle Ages more frequently as a decorative piece of furniture than as a musical instrument.

olivette (ô-lĭ-vĕt) Fr. n.

A French harvest dance to celebrate the gathering-in of the olive crop.

olla podrida (ôl-lä pō-drē′-dhä) Spa.

An olio; a medley.

olmos (ŏl′-mŏs) Grk. n.

The mouth of the bombix, a wind instrument of ancient times.

ombi

An African harp native of the Bakalai, a tribe near the Equator. It is an oblong case of resonant wood covered with leather, having one sounding-hole and eight pegs with strings of vegetable fiber.

ombra (ŏm′-brä) Lat. n.

Shade; a shading or coloring of a phrase or passage by variations either of tempo or of force.

omerti (ō-mār-tē) Hin.

An ancient bowed instrument, probably one of the earliest kind.

omnes (ŏm-nĕs) Lat. adj., mas. and fem.

omnia (ŏm′-nĭ-ä) Lat. adj., neut.

All; the entire band or chorus; in a solo or concerto it means that the full orchestra is to come in.

omnitonic (ôm-nē-tô-nĭc) Fr. adj.
omnitonique (ôm-nē-tô-nĕk) Fr. adj.

Producing all the tones of the chromatic scale, as the valvehorn.

onágon

A drum used by the Chippewa Indians.

ondeggiamento (ôn-dĕd-jä-mĕn′-tō) It. n.

Undulation.

ondeggiante (ôn-dĕd-jän′-tĕ) It. adj.

Undulating; waving; tremulous.

ondulé (ôñ-dü-lā) Fr. part. and adj.

Undulated; waved.

onduliren (ôn-doo-lē′-rĕn) Ger. v.

Literal, to undulate: to make a tremulous tone.

one-lined

A term used to designate the pitch of an octave. The one-lined octave is that octave beginning with middle C, and written c with a short line over it as $\bar{c}$, $\bar{d}$, $\bar{e}$; or it may be written with the little figure one after each letter, as c^1, d^1, e^1; it is also written with the single accent after each letter of the octaves, as c′, d′, e′. This octave is also called the third octave in absolute pitch.

ongarese (ôn-gä-rā′-zĕ) It. adj.
ongherese (ôn-gĕ-rā′-zĕ) It. adj.

Hungarian.

ongleur (ôñ-glŭr) Fr. n.

A name formerly given to performers on the lyre, cithara, harp, lute and guitar.

'ood

An Egyptian instrument similar to the guitar. It has a pear-shaped body, formed of fourteen narrow strips of wood. The neck is without frets and the player uses a plectrum formed of a strip of vulture's quill.

open

1. Of pipes, open at the top.
2. Of chords, when their compass extends through more than an octave.
3. Of strings, not stopped or shortened.
4. Of a tone, (a) one produced by an open string or a wind instrument, not stopped; (b) those not produced by the use of valves or keys.
5. Of scores, in which a stave belongs to each part, voice or instrument.

open diapason stop

An organ stop which has metal pipes of large scale, open at the top, giving that full, sonorous, majestic tone which is the typical organ tone.

open harmony

This necessarily refers to harmony written in four parts and signifies that the highest three parts cover more than an octave in their entire progression. The opposite of close harmony.

open lip pipes

Organ pipes that are open at the top and in which the sound is produced by a thin current of air forced against a sharp edge. The current is cut and one part enters the body of the pipe and sets the column of air in motion. The other part passes out and escapes in the air.

open note

1. A note with an open head, as a half or whole note.
2. A tone produced from an open string of a stringed instrument, or a note representing such a tone.

open pedal

The right piano pedal which, when depressed, raises all the dampers from the strings allowing the tones produced to be sustained and broadened. The use of this pedal is indicated by Ped., and its cessation by the sign:

❊ ✱ ⌖ + or ⌊⎯⎯⎯⌋

Synonym of damper or loud pedal.

open score

In an open score a separate staff is assigned to each instrument and voice, so that it contains all that is indicated in all the instrumental or vocal parts taken together. Synonym of full or orchestral score.

open stop

An organ stop whose pipes are open at the top.

open string

A string that is not stopped or shortened by the finger or a mechanical stop, but is allowed to vibrate throughout its full length.

open tone

1. In singing, a tone so resonated as to seem to be projected from the mouth and presented fully to the hearer.
2. In playing on musical instruments of the stringed and brass wind groups, a tone produced from an open string or without the use of valves or other modifiers of pitch.

open unison stop

See open diapason stop.

Oper (ō-pĕr) Gr. n.

An opera.

opera

A musical drama, staged with scenic effects, sung to the accompaniment of a full orchestra. The term is also used of any work or publication of a composer. The rise of the musical opera is placed toward the close of the Sixteenth Century in Florence. The chief parts of the opera, apart from the overture, are the recitative, aria, chorus, the different parts of the ensemble or the number in which all or most of the principal characters are introduced, and the finale or last movement. The aim of the opera is to interpret the drama; as it progresses there is less speaking and more music; the spectator seeing the dramatic action understands, without explanation, many musical combinations; hence, the opera has had considerable influence on the progress of music.

Opera is divided into kinds according as certain elements are emphasized. In France the verbal element is the most developed. Italian influence tended to make the musical parts more prominent, hence they have produced many arias suited to concert performances. In Germany the opera was first introduced at the courts, but the performers, composers and airs were Italian. Most of the German arias follow the Italian principle and are sometimes used for separate performance.

The history of the opera in England is curious. At first it was under French influence; later on it was ruled by Handel, who developed the musical parts and gave a new life to the old form. In this he resembled Mozart, who did little in the way of developing the form but whose genius made it immortal.

In the middle of the Eighteenth Century the opera in Italy, Germany and France seemed lacking in vitality, when Glück, whose theory of music is much like that of Wagner, departed from the traditional form of the opera and gave it life. Mozart worked under Italian influence for a time; his technical powers and dramatic sense made him one of the great composers who influenced all later operatic writers. Since then there have been various forms of operas. Abbr. Op.

opera ballad

One which is more lyrical or sentimental than dramatic.

opera bouffe (ō-pā-rä boof) Fr.

An opera possessing low comedy; one that is farcical. What is now called a comic opera.

opera buffa (ō'-pĕ-rä boof'-fä) It.

See opera bouffe.

opera comique (ō-pā-rä kō-mēk) Fr.

Literally, comic opera, but merely indicates that parts of the dialogue are spoken and not sung, the plot remaining serious, if desired. Abbr. op. com.

opera di camera (ō'-pĕ-rä dē kä'-mĕ-rä) It.

A chamber opera: one designed for a small auditorium.

opera drammatica (ō'-pĕ-rä dräm-mät-ĭ-kā) It.

An opera whose plot is distinctly romantic.

opera, grand

See grand opera.

opera héroique (ō'-pā-rä ā-rō-ēk') Fr.

An heroic opera.

opera-libretto

The text of an opera; a small book containing the words of an opera.

opera lyrique (ō-pā-rä lē-rēk) Fr.

See ballad opera.

opera seria (ō-pē-rä sā-rī-ä) It.

opera serieux (ō-pā-rä sā-rĭ-ŭ) Fr.

Literally, serious opera. See also grand opera.

operatic concert

A performance of music selected from different operas.

operetta (ō-pĕ-rĕt'-tä) It. n.

Operette (ôp-ĕ-rĕt-tĕ) Ger. n.

A short opera of a light character.

Operhaus (ō'-pĕr-hows) Ger. n.

An opera house.

operist

An operatic singer.

Operndichter (ō-părn-dĭkh-tĕr) Ger. n.

A writer of operas: a writer of librettos.

Opersänger (ō'-pĕr-sĕng-ĕr) Ger. n.

An opera singer.

ophicleide

A metal wind instrument, invented about 1790, having a large tube of conical bore, bent double, with a cupped mouthpiece. It is a development of the old wooden serpent and was sometimes made partly of wood; it is the bass representative of the keyed bugle family.

ophicleide stop

An organ stop producing a tone like the ophicleide, powerful but harsh.

ophicleidist

A performer on the ophicleide.

opposite

An adjective, applied to the progression or change of pitch of two or more related parts signifying that one part ascends while another descends.

oppure (ôp-poo'-rĕ) It. conj.

Or; or else. See also Ossia.

opus (ō'-pŭs) Lat. n.

A work; composition. Abbr. Op.

opus number

The number attached to the works of a composer in the order of their composition to make reference to any special work easy, since such confusion would otherwise result when there are several pieces with the same title, as is not infrequently the case.

opus posthumum (ō'-pŭs pŏs'-chū-mŭm) Lat.

A work published after the death of the composer.

opusculum (ō-pŭs'-kū-lŭm) Lat. n.

A short work.

ora pro nobis (ō'-rä prō nō'-bĭs) Lat.

Pray for us: a response to a litany in the Roman Catholic service.

orage (ō-răzh) Fr. n.

Literally, a storm.

1. A composition which imitates a storm.

2. An organ stop which produces a tone in imitation of a storm.

oratoire (ôr-ă-twär') Fr. n.

Oratorio. See also oratorio.

oratorical accent

A term signifying the adaptation of vocal music to words and meaning. It is this accent which gives music its charm, for by it not only the natural pronunciation of the spoken word is preserved, the accent falling in the same place as the measure accent in the music, but the notes or groups of notes are so arranged as to bring out the intellectual or emotional feeling of the passage. The observance of oratorical accent often necessitates a part instead of a whole measure at the beginning of a piece to bring the accent of words and music together. Perfect accentuation seems difficult to practise and even the great masters are sometimes offenders, through carelessness or an imperfect knowledge of the language which they are using as a text. Also, when words are translated it is often impossible to preserve the original accent, and the music accordingly suffers. Oratorical accent is sometimes marked by the composer. It is indispensable in a good singer.

oratorio (ŏr-ä-tō'-rĭ-ō) It. n.

oratorio

A vocal composition consisting of solos, duets, trios, quartets and choruses. The subject is usually of biblical foundation or taken from sacred history. The name was derived from the fact that during the Sixteenth Century Saint Phillip Neri delivered sacred discourses interspersed with songs to a company gathered in his oratory or place of prayer. The music graduallly increased to greater importance than the discourses themselves, growing into the present form. The subject of an oratorio may be secular, as, for instance, Hayden's "Seasons."

oratorium (ŏr-ä-tō'-rĭ-ŭm) Lat. n.

Oratorio.

orchésographie (ôr-kā-zō-gră-fē) Fr.

The theory and art of dancing.

Orchester (ôr-kĕs'-tĕr) Ger. n.

Orchestra.

Orchestik (ôr-kĕs'-tēk) Ger. n.

The art of dancing.

orchestique (ôr-kĕs-tēk') Fr. n.

Art of dancing.

orchestra (ôr-kās-trä) It. n.

orchestra Eng. n.

Literally, dancing place. Originally, the name was used to designate the front of the stage, where in Greek tragedy the chorus was stationed. Later, in Rome, this place was reserved for the seating of distinguished personages, but retained the Greek name. Still later the writers of operas used the name in reference to the place in front of the stage occupied by the musicians, and gradually it came to refer to the musicians themselves. Now it is a general term referring to the place, to the musicians or to their instruments. Earlier than the Seventeenth Century there was not a systematic combination of instruments. The score of Monteverde is the earliest attempt to form an orchestral arrangement of instruments. A stringed quartet was his foundation. The musician who sat at the harpsichord was called the conductor. The harpsichord continued to be used much longer than the lute, which was abolished about the close of the Eighteenth Century. At first wind instruments were seldom used, but Scarlatti wrote scores for the oboes and lutes and they quickly gained favor. Handel used all the ordinary instruments of the orchestra except the clarinet; in the score he required one hundred and sixteen instruments. Gluck was the first composer to direct concentrated efforts toward the improvement of the orchestra. While Beethoven is usually considered the founder of the orchestra, Handel is the greatest modern writer for it. Abbr. orch.

orchestra, full
One in which the groups of stringed, wood wind, brass wind and percussion instruments are present in fairly complete form and well proportioned. The stringed instruments are the violin, viola, violoncello, double bass; the wood wind are the flute, piccolo, English horn, oboe, bassoon, double bassoon, clarinet, basset horn; the brass wind instruments are the French horn, trumpet, trombone, saxhorns, bass tuba, cornet; and the percussions are the kettledrum, bass drum, snare drum, cymbals, triangle, bells, gong. The harp and piano are not usually considered regular orchestral instruments. Sometimes other instruments are required for special scores. There may be any number of the same kind of instruments in a full orchestra.

orchestra, great.
orchestra, stringed
orchestra, wind
See orchestra, full.

orchestral music
Music pertaining to an orchestra; suitable for or performed by an orchestra.

orchestral score
A score in which the part for each voice and instrument is written on a separate staff assigned to it. All the staves are arranged one above the other with vertical lines extending from the uppermost to the lowermost staff, indicating that the parts included between the vertical lines are to be sung and played together. The orchestral score is also known as the full score.

orchestrare (ôr-kĕs-trä-rĕ) It. v.
Orchestrate. See also orchestrate.

orchestrate
To compose or arrange music for an orchestra; to score or instrumentate.

orchestration
The art of writing music to be played by an orchestra. It necessitates a knowledge of the manner in which to combine the many instruments so as to produce the most pleasing effect.

orchestre (ôr-kĕstr) **Fr. n.**
Orchestra.

orchestrer (ôr-kĕs-trā) Fr. v.
Orchestrate. See also orchestrate.

orchestrieren (ôr-kĕs-trē′-rĕn) Ger. v.
Orchestrate. See also orchestrate.

orchestrina di camera (ôr-kĕs-trē-nä dē kä′-mĕ-rä) It.
A series of free-reed keyboard instruments, so designed as to produce tones like the clarinet, flute and other orchestral instruments. As the name indicates it was invented as a substitute for orchestral instruments in drawing-room music.

orchestrino (ôr-kĕs-trē′-nō) It. n.
A piano violin, invented by Pouleau in 1808. See also piano-violin.

orchestrion
A mechanical instrument, similar to a barrel-organ, but having many different stops which allow the imitation of a large variety of orchestral instruments and the production of quite complicated musical works. Many different names have been applied to different varieties of the instrument.

ordinaire, pas (pä-z ôr-dē-năr′) Fr.
Ordinary time; march time.

ordinario, tempo (tĕm′-pō ôr-dĭ-nä′-rĭ-ō) It.
The usual time; the common time four-four.

ordre (ôrdr) Fr. n.
Literally, order; a suite.

orecchiante (ō-rĕk-kĭ-än′-tĕ) It. adj.
Singing by ear.

oreille musicale (ō-rā′-yŭ mü-zē-kăl′) Fr.
A musical ear.

organ
This most important and wonderful musical instrument had its origin in Pan pipes, a primitive instrument of ancient Greece, which consisted of a series of whistles of various pitches joined together at the top, and blown through one mouthpiece. An early development of the organ from this germ consisted of pipes inserted in a wind box and supplied with air by bellows. There came to be several sets of bellows compressed alternately, in order that the wind supply might be uniform, and as the instrument developed these grew so large that they had to be trodden instead of worked by hand. A later method was the use of leaden or stone weights attached to the bellows. About 200 B. C. Ctesibus, an Egyptian, applied

the system of hydraulic pressure by the use of a cylinder containing a piston, which forced the air into a tank containing water. The compression of the water regulated the amount of air that entered the pipes. This method was used as late as 826 A. D. and was superseded by the pneumatic method, which was developed in 1832 by the addition of a pneumatic lever. In 1833 tubular pneumatic action was introduced; this mechanism consisted in metal tubes about an eighth of an inch in diameter which led from the keys to the hinged wooden valves which close the entrance to the pipes. This is a complicated action, light but rather slow, and is being superseded by electric action.

Primitive organ pipes were stopped by the fingers, but later each pipe was fitted with a slider or lingual, a strip of wood with a hole bored in it. These sliders were pulled in and out at the base of the pipe and admitted the air when the perforation corresponded to the opening in the organ pipe. An easier and quicker method adopted was that whereby a key was struck which acted on the slider. At first these keys were very large, from three to five inches wide, and several feet long, and were beaten by the fists or elbows of the players. The pipes are made of metal or wood, the metal ones of a compound of one part tin to three parts lead, or sometimes of a greater proportion of tin in which case the brilliancy and power of tone is greatly increased. Zinc is also used. Each pipe in every stop varies in diameter, length and thickness and one side of the cylinder is flattened to form the lip. The base of each pipe is a metal cone having the same diameter as the pipe at its base, and tapering until it is almost closed at its smaller end. The air entering at the narrow end is checked by an inner projection and rushing through a slit which gives it a flat form is cut by the upper lip and then passes up the pipe which may be open or stopped. Open pipes allow the air to escape at the top; stopped pipes are closed at the upper end, and in order to escape the vibration must travel through the pipe twice and therefore produces a tone just an octave lower than it would on an open pipe of the same length.

Wooden pipes are rectangular in shape and are made of well seasoned, perfect pine, the walls varying in thickness from two and a half inches to less than one-eighth of an inch. They may be open or stopped. Reed pipes contain a cylindrical brass tube called the reed which is enclosed at the base of the pipe and the tongue of which is put in motion by the current of air.

There are three kinds of reed, the open, the closed and the free. In the open reed, the opening in which the reed vibrates extends the entire way up; in the closed it is partly closed; in the free the tongue does not strike in vibrating.

In the early organs each key was placed just under the pipe which it operated, and owing to the limited reaching capacity of human arms the number of pipes could not be increased. Later wooden levers were arranged in a fan shape, narrow end toward the player, which connected the key with its pipe, or rollers compactly arranged one above another, transmitted the motion from keys to pipes. The arrangement of pipes now is as follows: in the center, the short ones giving high tones, to the right and left the longer ones which give the deep tones. The pipes are arranged in groups called stops, each stop capable of producing some special effect, and single pipes called diapasons which produce single tones.

The keyboards are arranged one above the other, there sometimes being as many as five. Each keyboard connects with a separate row of pipes and has a compass of fifty-six notes or in modern keyboards of five complete octaves. The principal keyboard is called the great, and the one above it the swell, the one below is the choir, while the solo is above the swell, and the echo manual keyboard above that. The pipes of the swell manual are enclosed in a box fitted with a shutter which is opened when a loud effect is desired, and when an especially loud effect is desired the great and swell manuals can be combined and a great volume of sound obtained. The choir manual connects flute and reed solo stops and the solo connects with pipes giving especially loud effects, while the echo connects with pipes placed in another part of the building. There is also a pedal keyboard played with the feet and controlling about thirty notes. Abbr. org.

organ-bellows
A machine for supplying wind to the organ.

organ-blower
1. One who blows the bellows of an organ.
2. A motor or engine for blowing an organ.

organ, cabinet
A small, portable organ; usually a reed organ or harmonium.

organ, choir
In large organs the third principal section of the instrument, of less power than the great organ, and containing stops suited for choir accompaniment. Formerly called the chair-organ; sometimes, the positive organ.

organ di legno (ôr-gä′-nō dē län′-yō) **It.**
A musical instrument of wood; a xylophone.

organ, echo
One set of pipes of a large pipe organ; so called because it is placed at a distance from the main part of the instrument, and is used for echo-like effects. Its action is almost always electric.

organ, enharmonic
An American organ which produces three or four times the usual sounds within an octave, each key being furnished with precise intervals, and by pressing a pedal the scale of each key is produced.

organ, full
In organ playing the entire power of the instrument.

organ, hand
A portable barrel organ, both the barrel and the bellows of which are worked by a hand-crank. By shifting the position of the barrel, different tunes may be played. The pipes are usually of two or three sets of stops; a diapason, a flute, and often a coarse-tone reed stop.

organ, harmonium
A harmonium or reed organ of great compass and power, designed to be used as a substitute for an organ.

organ-loft
That part of the gallery of a church where the organ is placed.

organ melodeon
See melodeon, organ.

organ-metal
About one part tin to three parts lead, generally used in making the metal pipes on account of its cheapness.

organ movement
A term sometimes used as meaning organ action.

organ, parlor
Cabinet organ.

organ, piano
A variety of barrel organ having strings and hammers like the piano instead of the usual case containing pipes. See also barrel organ.

organ, pipe
See organ.

organ, pneumatic
An organ for which wind is the motive power, in distinction from the hydraulic organ, moved by water.

organ-point
A single tone, usually the tonic, keynote, or the subdominant which is two and a half tones above the tonic, held or sustained by one of the two voice-parts while the other parts progress freely without reference to the sustained tone, except at the beginning and end of the passage. When an organ-point occurs in any other than the lowest voice, it is said to be inverted.

organ-point, pastoral
The same as pastoral pedal-point or pastoral pedal-note. Point originally meant note, therefore pedal-point is synonymous with pedal-note, but it is indicative, in modern use, of the whole phrase in which the pedal-note occurs. Pedal-point, which is gradually displacing the term organ-point, means a phrase in which one note is held by the pedal, or some one voice, generally the bass, while the other parts progress in independent harmonies. The note usually held is the tonic, keynote, or the dominant, the fifth degree, and when both are held at once it is called pastoral pedal-point.

organ score
A score in which the vocal parts are written out in full, generally on separate staves, and the organ accompaniment arranged or compressed, from the full instrumental score, on three staves below the vocal staves. The lowest of the three staves is for the pedal-bass.

organ stop
A collection, register on row of pipes or reeds in an organ, producing tones of the same quality, and ar-

ranged in regular musical progression. Organ stops are classed as the flue work, having flue pipes, and the reed work, having reed pipes. The first includes the cylindrical flue pipes of the characteristic organ-tone quality, the diapasons; the covered or stopped pipes of lower pitch; and the flute work including flue pipes too broad or too narrow to produce the true organ tone, and the three or four sided wooden pipes. In the reed work the tone may be modified in quality, but not in pitch, by the shape and size of the tube. According to tone and pitch they are divided into foundation stops, mutation stops and mixture stops. The first two have but one pipe to each key, whereas the mixtures have two, three, or more. The foundation stops produce the characteristic organ tone which agrees with the normal pitch of the key struck, or with some octave of it. The mutation stops produce a tone that is neither the normal pitch nor an octave of the key struck, but a third, fifth, twelfth, fifteenth, and so on, higher.

The mixture stops add the overtones or harmonics to the foundation stops as they are voiced an octave, fifth, twelfth, two octaves, and so on, higher than the regular stops. See also organ stop, foundation, mutation and mixture stop.

organ, swell
One of the partial organs of a pipe organ. In one with three rows of keys, it is usually the upper row, controlling one or more sets of pipes enclosed by a set of sliding shutters, the opening or closing of which by the swell pedal increases or diminishes the tone by degrees, at the will of the performer.

organ tablature
A form of notation used in Europe for keyboard instruments from the Fifteenth to the beginning of the Eighteenth Century. Letter-names were employed for the notes, the melody being marked on a staff with chord accompaniment in vertical rows of letters beneath.

organ tone
A quality of musical tone which is characteristic of the pipe organ; such a tone as is given by the stop in a pipe organ called the open diapason.

organe (ôr-găn) Fr. n.
Organ. See also organ.

organetto (ôr-gä-nĕt'-tō) It. n.
A small organ.

organi vocali (ôr-gä'-nē vō-kä'-lĕ) It.
The vocal organs.

organic
The name applied in early times to instrumental performances. The organic included wind, string and percussion instruments.

organicen (ôr-găn'-ĭ-sĕn)
One who plays the organ.

organier (ôr-găn-yā) Fr. n.
An organ builder.

organique (ôr-găn-ēk) Fr. adj.
Relating to the organ.

organista (ôr-gä-nēs'-tä) It. and Spa. n.
1. An organist.
2. Formerly a composer.

organistrum (ôr-găn-ĭs'-trŭm) Lat. n.
A large variety of hurdy-gurdy.

organo (ôr-gä'-nō) It. n.
The organ. Abbr. O.

organo di campana (ôr-gä'-nō dē käm-pä'-nä) It.
An organ with bells: so named because the bells were made in Campana, Italy.

organo, in (ĭn ôr-găn'-ō) Lat.
Literally, in the organ: an old term for music in more than two parts.

organo-lyricon (ōr-gä'-nō-lē'-rē-kŏn) It.
A musical instrument similar to an organ but of a more complex mechanism. It produces the tones of a greater number of instruments than the ordinary organ. Invented in France.

organo pieno (ôr-gä'-nō pĭ-ā'-nō) It.
organo pleno (ôr-gä'-nō plā'-nō) It.
Full organ.

organo portatile (ôr-gä'-nō pôr-tä-tē'-lĕ) It.
A portable organ.

organochordium
An instrument combining the mechanisms of the piano and of the pipe organ.

organographie (ôr-gă-nō-gră-fē) Fr.
The scientific description of musical instruments.

organologie (ôr-gă-nō-lō-zhē) Fr.
The science of building and playing the organ.

organophonic
Giving musical characters to vocal music that imitates the tones of various instruments.

organum (ôr'-gä-nŭm) Lat. n.
1. A general term meaning a musical instrument but more specifically an organ.
2. The earliest and crudest form of

music for several voices which became an established system about the beginning of the Christian era. The extremely early music of the Greeks only allowed the voices to sing in unison. The next step was for the voices to observe the interval of an octave throughout a piece of music. Later still, they were given the intervals of an octave, of a fifth, or of a fourth apart, throughout the piece.

Orgel (ôr′-gĕl) Ger. n.
An organ.

Orgelbälge (ôr′-gĕl-bĕlkh-ĕ) Ger. n.
Organ-bellows.

Orgelbank (ôr′-gĕl-bänk) Ger. n.
The organist's seat.

Orgelbauer (ôr′-gĕl-bow-ĕr) Ger. n.
An organ builder.

Orgelbühne (ôr′-gĕl-bü-nĕ) Ger. n.

Orgelchor (ôr′-gĕl-kōr) Ger. n.
The organ loft. Synonym of Orgelplatz.

Orgelgehäuse (ôr′ - gĕl - gā - hoi′ - zĕ) Ger. n.
Literally, organ house; the organ case.

Orgelkasten (ôr′-gĕl-käs′-tĕn) Ger. n.
1. A cabinet organ.
2. Organ case.

Orgelklang (ôr′-gĕl-kläng) Ger. n.
Organ tone.

Orgelkunst (ôr′-gĕl-koonst) Ger. n.
Literally, organ art: art or skill in playing or building the organ.

Orgelmetall (ôr-gĕl-mā-täl′) Ger. n.
Organ metal.

orgeln (ôr′-gĕln) Ger. v.
To play on the organ.

Orgelpfeife (ôr′-gĕl-pfī′-fĕ) Ger. n.
An organ pipe.

Orgelplatz (ôr′-gĕl-pläts) Ger. n.
The organ loft. Synonym of Orgelbühne and Orgelchor.

Orgelpunkt (ôr′-gĕl-poonkt′) Ger. n.
Organ point or pedal-point. See also pedal-point.

Orgelregister (ôr′-gĕl-rĕ-gēs-tĕr) Ger. n.
An organ stop.

Orgelschule (ôr′-gĕl-shoo′-lĕ) Ger. n.
An organ school or method.

Orgelspieler (ôr′-gĕl-shpē′-lĕr) Ger. n.
An organist.

Orgelstein (ôr′-gĕl-shtīn) Ger. n.
Pan's pipe.

Orgeltreter (ôr′-gĕl-trā′-tĕr) Ger. n.
An organ-treader; bellows-blower.

Orgelwolf (ôr′-gĕl-vôlf′) Ger. n.
Ciphering, the sounding of organ pipes through some failure in action, which may happen from a number of causes, damp, keys becoming warped, or unintentional pressure.

Orgelzug (ôr′-gĕl-tsookh) Ger. n.
An organ stop; row of pipes.

orgue (ôrg) Fr. n.
Organ.

orgue de barbarie (ôrg dŭ băr-bä-rē) Fr.
A barrel organ; hand organ.

orgue de salon (ôrg dŭ să-lôñ) Fr.

orgue expressif (ôrg ĕx-prŭs-ēf) Fr.
1. Harmonium.
2. Swell organ. Abbr. exp., expr.

orgue hydraulique (ôrg ē-drō-lēk) Fr.
Hydraulic organ; an organ which has air supplied to the bellows by hydraulic pressure. See also organ.

orgue plein (ôrg plăñ) Fr.
Full organ.

orgue portatif (ôrg pôr-tä-tēf) Fr.
A portable organ.

orgue positif (ôrg pô-zĭ-tēf) Fr.
1. The choir organ.
2. A small fixed organ.

orguinette (ôr-gĭ-nĕt) Fr. n.
A mechanical instrument, consisting of one or more sets of reeds with an exhaust-bellows. The orifices to the reeds are covered with a movable strip of paper in which holes are cut at intervals, so that when a crank is turned and the bellows put in operation, the paper is revolved from one roller to another, and the air is admitted to the reeds through the holes. The tone is light and pleasant, and the music produced is often accurate and effective.

oricalco (ôr-ĭ-käl′-kō) It. n.
Trumpet.

orificcio (ôr′-ĭ-fĭt′-chō) It. n.
Orifice or opening of a pipe.

original position
Relating to a chord which is said to be in its original position when the root of ground note is in the bass; in other words, before it has undergone inversion.

oriscus (ôr-ĭs′-kŭs) Lat. n.
See neume.

ornamental counterpoint
Counterpoint of a florid or irregular character; opposed to strict or simple counterpoint.

ornamental notes
Notes representing tones supplemental or subordinate to a principal tone, as an appoggiatura or one of the subordinate tones of a turn. Synonym of accessory note.

ornamento (ôr-nä-mĕn′-tō) It. n. Ornament. See also ornament.

Ornaments

The general name for all subordinate notes introduced into the composition as embellishments. In early music, ornaments were seldom written out, but were left to be supplied by the taste and knowledge of the performer. Later they were indicated by small notes preceding or following the principal note, or by a symbol usually written above or below. Modern composers are becoming more explicit in indicating ornaments, especially by the use of notes, and many signs are obsolete or obsolescent. Ornaments have gone through so many modifications of meaning that any obsolute classification is impossible. The one fundamental and universal rule in regard to them, the rule which has hardly any exceptions, is that the time required for executing any grace notes must be substracted from the time of the principal notes which they modify. The principal ornaments in use at the present time are appoggiaturas, long, short and double; and the Nachschlag; the different kinds of shakes or trills; the turn and the different forms of the mordent. See each other under separate head. Among the old ornaments those included in the list of Emanuel Bach are the following:—trills, mordent, trills and mordent, cadence, double or doppelt cadence, doppelt cadence and mordent, accent steigend, accent, fallend, accent and mordent and accent and trills. Couperni made out a long list in 1713, which included many obsolete graces, among them, pincé simple, pincé double, port de voix coulé, port de voix simple, tremblement lié sans être appuyé, port de voix double, tremblement ouvert, tremblement détaché, tremblement appuyé et lié, tremblement firmé, pincés bémollisés, arpègement en montant and arpègement en descendant, pincé continu, tierce coulée en descendant, aspiration, unisson and suspension. Rameau arranged a list of graces and there are many other obsolete ornaments of whose use and manner of performance little is known.

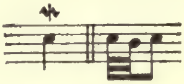
Appoggiatura is derived from the Italian verb, appoggiare, to lean upon. This ornament is used in both vocal and instrumental music, and consists in suspending or delaying a note of a melody by means of a note introduced before it. It is usually written in a form of a small eighth, sixteenth or thirty-second note. The short appoggiatura, which is also called acciaccatura, has a stroke through its stem and hook. The rules governing the long appoggiatura are as follows: when the principal note may be divided by two, the appoggiatura receives half its value; when the principal note is dotted, the appoggiatura receives two thirds; if the principal note is tied to another shorter note, the appoggiatura receives the whole value of the principal note. This third rule is usually followed when the principal note is followed by a rest. If the appoggiatura is applied to a chord it delays only the note to which it belongs. This ornament is usually written as a small sized note corresponding in value to its intended length, but is sometimes represented by notes of less than its value. A few of the older composers used an ornament called the lengthened appoggiatura, which had three-fourths the value of the principal note and was indicated by a small note dotted. In old music the long appoggiatura was merely a way of concealing the use of unprepared dissonance. The double appoggiatura consists of two short notes, prefixed to a principal note There is also a kind of double appoggiatura composed of two notes ascending or descending by degrees, and called by the Germans Schleifer.

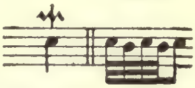
The Nachschlag is the opposite of appoggiatura and consists of a short grace note played after the principal note. The double Nachschlag consists of two short notes after the principal note.

Both the name and the sign of the ornament called the turn describe its nature and characteristic as an ornament that winds around the principal note. It consists of four or five notes, the principal notes a degree above and below it. Sharps, flats and naturals under the sign apply to the lower auxiliary note; sharps, flats or naturals above, to the upper auxiliary note. The arrangement of the turn is as follows: the note a degree above the principal note, the principal note, the note a degree below the principal note and the principal note again. The execution depends upon the time of the piece in which it occurs, and upon its position, that is, whether it is above or to the side of the principal note. When it is above the principal note, the turn is executed at once; when it stands to the side the note is sustained for some time. The turn is used in vocal and instrumental music.

The shake or trill is one of the earliest ornaments used in music, and is the principal one of a species of embellishments founded on the alternation of a principal note with its subordinate note one degree above or below it. It may begin on either principal or auxiliary note and owing to the accent, differs considerably in effect, since in one case emphasis falls on the principal and in the other, on the subordinate note. According to one point of view the shake is a reiteration of the principal note continually interrupted by the subordinate note, in which case the accent fails on the principal note. According to the other point of view it is a series of successive appoggiaturas, and the accent is thrown on the auxiliary. In modern music, when the trill begins on the subordinate note it is usually indicated by a small grace note immediately before the trill note. Immediately before the final note of a shake is introduced a new auxiliary, one degree below the principal note, which with the concluding principal note forms what is called the turn of the shake. This is indicated variously, by two small grace notes; by notes of ordinary size; or in old music, by a vertical stroke; a small downward curve; or a regular turn added to the sign of the trill.

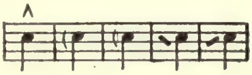
The mordent is a very important ornament used in instrumental music. It consists of the rapid alternation of a written note with the note immediately before it, and is divided into two kinds, known as simple or short mordent, and double or long mordent. The simple mordent consists of the principal note, twice repeated, with the auxiliary note between; and the double mordent consists of the principal note, lower auxiliary, and principal again. The first notes are played quickly, the latter are held. The simple mordent is illustrated by the sign and the double by There are a great number of ornaments that were used much in earlier music, but which have since passed out of use. For further discussion of ornaments see the terms in their alphabetical order.



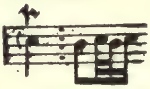


List of Ornaments:

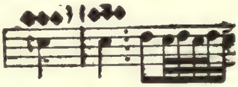
Accent



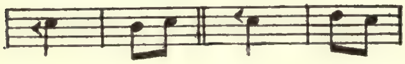
Accent and Mordent



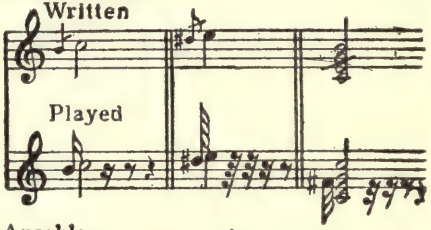
Accent and Trillo



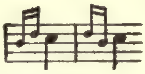
Accent fallend (descending)
Accent steigend (ascending)



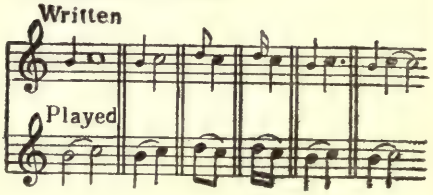
Acciaccaturas



Anschlag

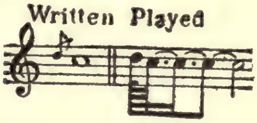


Appoggiatura, long

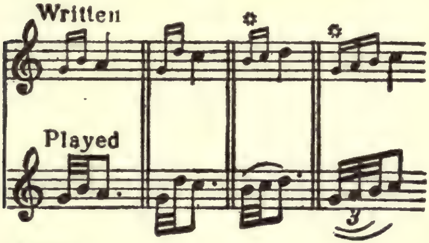


ornaments

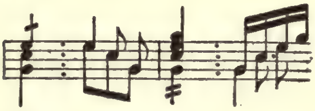
Appoggiatura, short.


Written
Played

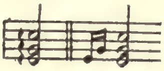
Appoggiatura, double.


Written
Played
3

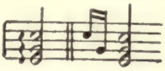
Arpège



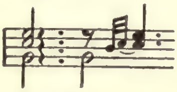
Arpègement en montant



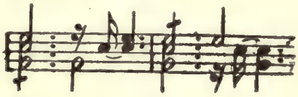
Arpègement en descendant



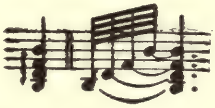
Arpègement figuré



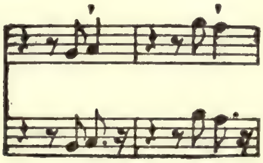
Arpègement simple



Arpeggio

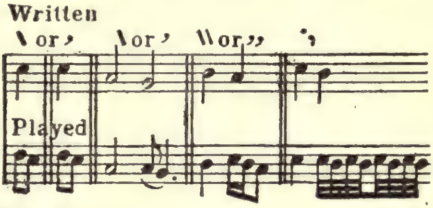


Aspiration

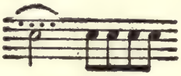


ornaments

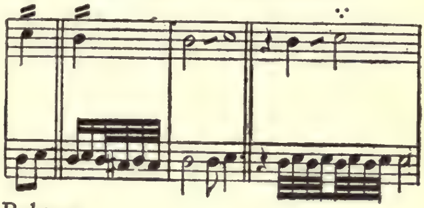
Backfall, single, double, shaked.


Written
or
or
or
Played

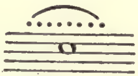
Balancement



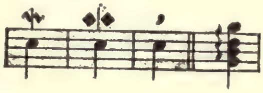
Beat; beat, plain; beat, shaked.



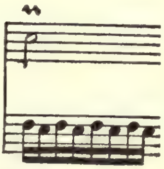
Bebung



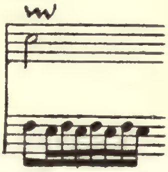
Beisser, or Brechung



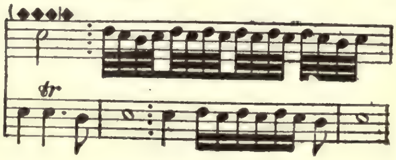
Cadence



Cadence appuyé

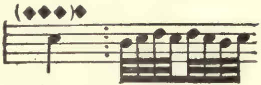


Cadence brisée

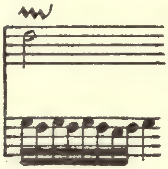


ornaments

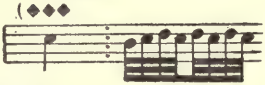
Cadence, doppelt and mordent



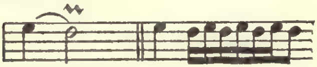
Cadence, double



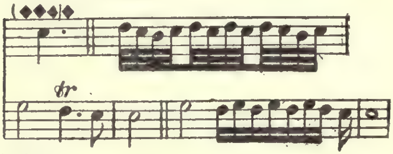
Cadence, doppelt



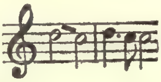
Cadence lieé



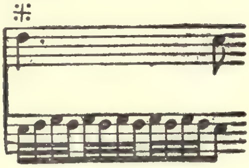
Cadence Pleine



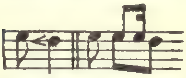
Cadent



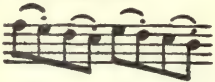
Cadent, shaked



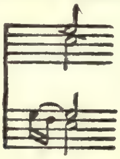
Coulés



Coulés, dont les points marquent que la seconde note de chaque temps doit etre plus appuyé

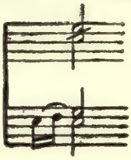


Tierce coulée en descendant

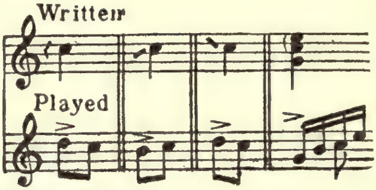


ornaments

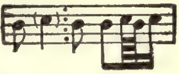
Tierce coulée en montant



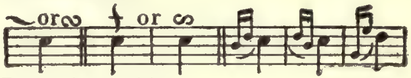
Chute


Written
Played

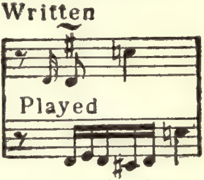
Chute et Pincé



Doppelschlag



Doppelvorschlag
Doppelschlag, Umgekerhter
Doppelschlag, Geschnelter


Written
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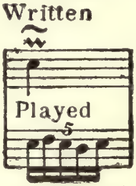
Doppelschlag, Prallender


Written
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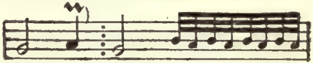
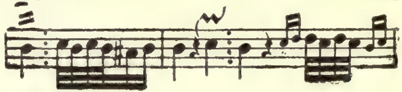
5

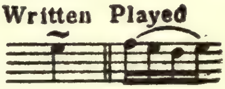
Doppeltriller mit Nachslag



Doppeltriller mit Vor-und Nachschlag



Doublé


Written
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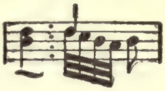
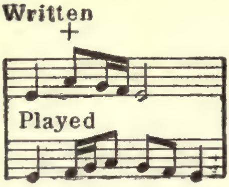
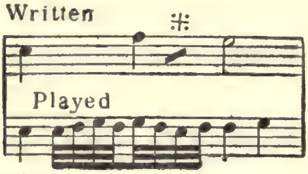
Doublé sur une tierce



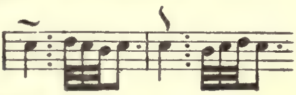
Elevation


Written
Played

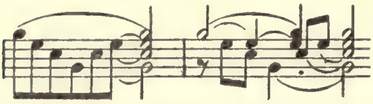
Elevation, shaked


Written
Played

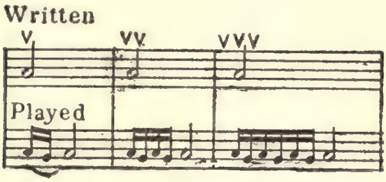
Gruppeto



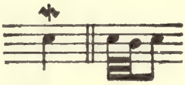
Liaison



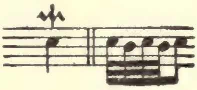
Martellement, double, simple, triple


Written
Played

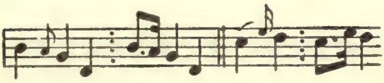
Mordent



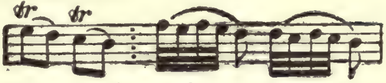
Mordent, long



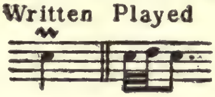
Nachschlag, modern
Naschschlag



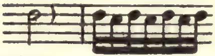
Passing shake



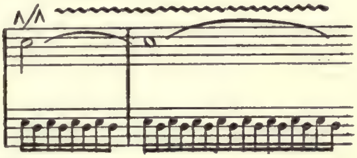
Passing shake or inverted mordent


Written
Played

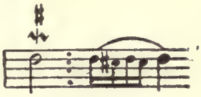
Pincé



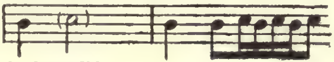
Pincé continu



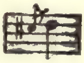
Pincé diésé



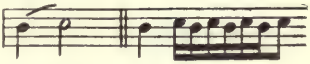
Pincé et port de voix



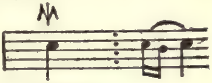
Pincé étouffé



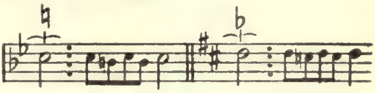
Princé lié



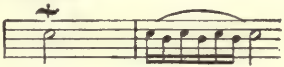
Pincé Simple



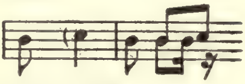
Pincé bémollisés



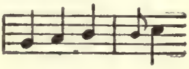
Pincé Doublé



Port de voix

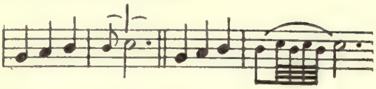


Port de voix coulé

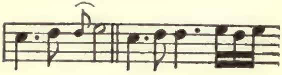


ornaments

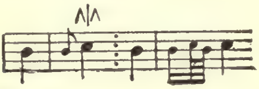
Port de voix double



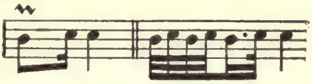
Port de voix jetté



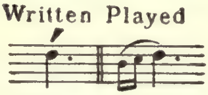
Port de voix simple



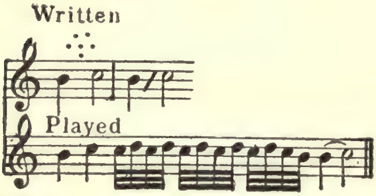
Pralltriller



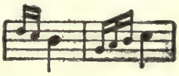
Relish, single



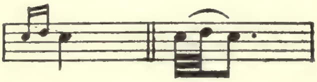
Relish, double



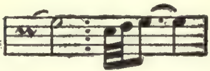
Schleifer



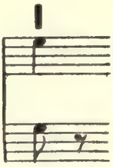
Schneller



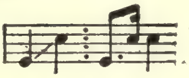
Slide



Son coupé

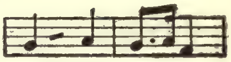


Springender

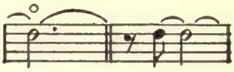


ornaments

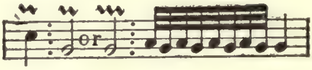
Springer



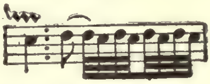
Suspension



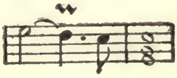
Tremblement



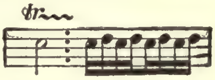
Tremblement appuyé



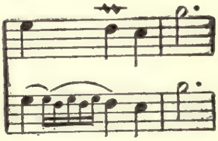
Tremblement appuyé et lié



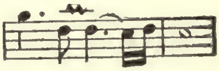
Tremblement continu



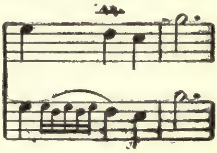
Tremblement détaché



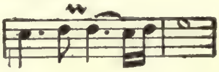
Tremblement firmé



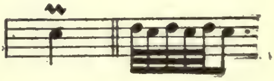
Tremblement lié sans être appuyé



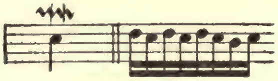
Tremblement ouvert



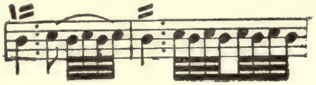
Trillo



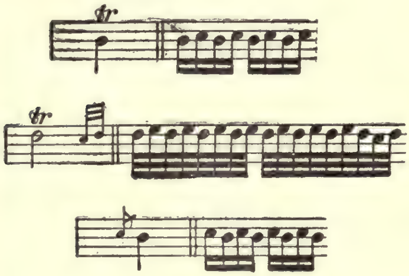
Trillo and mordent



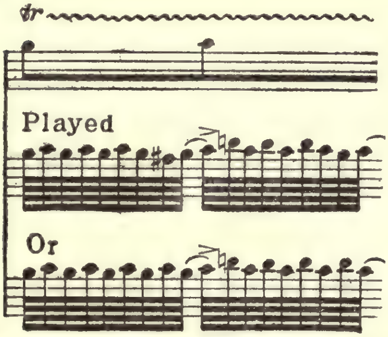
Trill with appoggiatura
Trill without afterbeat



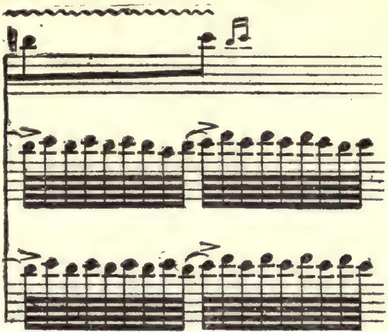
Trill or shake



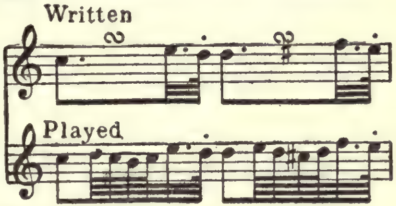
Trills, chain of



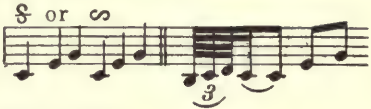
Trills, chain of (continued)



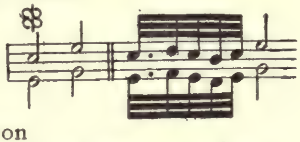
Turn



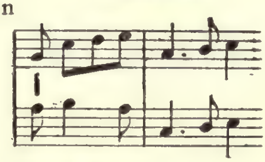
Turn, back



Turn, double



Unisson



ornatamente (ôr-nä-tä-mĕn′-tĕ) It. adv.
Ornately; finely; gracefully.

ornato (ôr-nä′-tō) It. adj.
Ornamented; embellished.

ornament (ôrn-mäñ) Fr. n.
Ornament; grace; embellishment.

orotund
Applied to the voice or manner of singing characterized by strength, clearness, fullness and smoothness.

orpharion (ôr-fā′-rĭ-ŏn) Grk. n.
A kind of cither now obsolete. Synonym of pandore.

Orphéon (ôr-fā-ôñ) Fr. n.
A word derived from Orpheus, the Greek God of Music.
1. Name of a male choral society.
2. See also piano-violin.

orpheoreon (ôr-fā-ō-rôñ) Fr. n.
A kind of cither, now obsolete. Equivalent to pandore.

Orpheus (ôr′-fē-ŭs) or (ôr′-fūs)
In Greek legend a hero who descended alive into Hades in his search for his lost wife, Eurydice, and returned from there to instruct and raise mankind. He formulated a genealogy of the gods; which was as near to a creed as the Greek mind was ready to accept at that time. He is supposed to have been favored by

the gods with superhuman power to charm all animate and inanimate objects with the sweet music of his lyre.

Orpheusharmonika (ôr′-fā-oos-här-mō′-nē-kä) Ger. n.
Equivalent to panharmonicon.

Orphic dances
Sacred Greek dances which accompanied funerals and other solemn or mysterious occasions. A funeral procession was usually composed of all the members of the community, including the relations and friends of the deceased. They kept step, singing hymns, as they walked through the streets to the altar. At their head walked the priest, dancing a solemn step. Then came groups of dancers keeping step to the music of certain instruments reserved for such occasions. At times the procession interrupted their dancing to sing hymns in honor of the deceased. Priests and old women, hired mourners, closed the cortége. When the Orphic dances were strictly religious they were performed by professional dancers only.

Orphic hymns
Hymns which until a comparatively recent period were supposed to be older than Hesiod and Homer and were attributed to Orpheus and Musæus but are now believed to emanate, for the most part, from poets of the Alexandrine age.

orthography
In musical notation, the art or practise of representing tones and effects by the proper characters, according to accepted usage.

Osannare (ō-zän-nä′-rĕ) It. v.
To sing hosannas.

oscillation
Beating; vibration.

osservanza (ôs-sĕr-vän′-tsä) It. n.
Observation; strictness; care; attention.

osservato (ôs-sĕr-vä′-tō) It. adj.
Strict; observed; exact.

ossia (ôs′-sĭ-ä) It. conj.
Or; otherwise: indicating that a passage is to be played in a different way.

ossia piu facile (ôs-sĭ-ä pē′-oo fä′-chĭ-lĕ) It.
Or in this easier manner.

ostinato (ôs-tĭ-nä′-tō) It. adj.
Literally, obstinate: used in the sense of frequently repeated, as ground bass or basso ostinato, a bass in which a phrase persistently occurs.

Oszillation (ôs-tsĭl-lă-tsĭ-ōn′) Ger. n.
Vibrating; beating.

otacoustic (ō-tä-koos′-tĭk) adj. and n.
1. Assisting the hearing.
2. An instrument to facilitate hearing; an ear trumpet.

otez (ō-tā) Fr. v.
Literally, take off; off in organ music is a direction to push in a given register.

otez les anches (ō-tā lā zäñsh) Fr.
Push in the reed stops.

otium (ō′-shĭ-ŭm) Lat. adv.
Slowly; with ease; adagio.

oton
A one-toned East Indian wind instrument used during the dancing of the Bayaderes or dancing girls.

ottava alta (ôt-tä′-vä äl′-tä) It.
The octave above; an octave higher. Abbr. 8va. alto.

ottava bassa (ôt-tä′-vä bäs′-sä) It.
The octave below. Abbr. 8va.

ottava, coll' (kōl′ ôt-tä′-vä) It.
Literally, with the octave or in octaves.

ottava supra (ôt-tä′-vä soo′-prä) It.
The octave above.

ottavina (ôt-tä-vē′-nä) It.
1. The octave spinet.
2. The piccolo.
3. A harpsichord stop of which the strings are tuned an octave higher than the rest.
4. An organ stop of high pitch.

ottavino (ôt-tä-vē′-nō) It. n.
The octave flute; piccolo. Synonym of flauto piccolo.

ottemole (ôt-tĕ-mō′-lĕ) It. n.
An octuplet; a group of eight equal notes.

ottetto (ôt-tĕt′-tō) It. n.
An octet; a composition for eight voices or instruments.

otto-cinque (ôt′-tō-chēn′-kwĕ) It. n.
Five-eight time.

otto-dodici (ôt′-tō-dō′-dē-cē) It. n.
Twelve-eight time.

otto-due (ôt′-tō-doo′-ĕ) It. n.
Two-eight time.

otto-nove (ôt′-tō-nō′-vĕ) It. n.
Nine-eight time.

otto-ottavi (ôt′-tō-ôt-tä′-vē) It. n.
Eight-eight time.

otto-otto (ôt′-tō-ôt′-tō) It. n.
Eight-eight time.

otto-quattro (ôt′-tō-kwät′-trō) It. n.
Four-eight time.

otto-sei (ôt′-tō-sā-ē) It. n.
Six-eight time.

otto-tre (ôt′-tō-trā) It. n.
Three-eight time.

oud
See od.

ougab (oo′-gäb) Heb. n.
An ancient reed instrument of which reeds of unequal length were bound together. This instrument is nearly identical with Pandean pipes.

ouie (oo-ē) Fr. n.
Literally, the hearing: of instruments, a sound hole.

outer voices
The highest and lowest voices in part singing.

ouvert (oo-văr′) Fr. adj.
Open: said of open organ pipes, and of open notes of wind instruments.

ouverte flute (oo-vărt flüt) Fr.
Literally, open flute; an organ stop composed of pipes open at both ends and producing a flute-like tone.

ouverture (oo-văr-tür) Fr. n.
Ouverture (oo′-fĕr-tü-rĕ) Gr. n.
An overture.

overblow
1. To blow a wind instrument with such force as to raise the normal pitch an octave.
2. The production by a defective pipe of a tone an octave higher than its normal pitch.

overchord
The overchord of any note is the major triad or three-toned chord, which has that note for its root; as, the major triad of C is called the overchord of C.

overspun
The technical term for strings covered with a wrapping of thin wire.

overstrung
Said of pianos when the strings are arranged in two sets, one set diagonally crossing the other. The opposite of vertical.

overstrung pianoforte
A piano whose strings are arranged in two sets, one of which lies over the other, crossing it diagonally, the object being to economize space.

overtone
The sounds produced by the division of a vibrating string or other body into equal parts. See also harmonic.

overtura di ballo (ō-vĕr-too′-rä dē bäl′-lō) It.
An overture introducing dance melodies.

overture
Opening: an introduction to a musical composition. It may assume various forms according to the character of the composition it precedes. It was first introduced by Lully, in France in the Seventeenth Century, and was of a slow and stately character. The overture of the Italian style which was originated later in the same century by Scarlatti, consisted of three distinct movements, the first and third lively and the second slow with decided contrast of accent or rhythm and with fewer instruments. This form was the forerunner of the symphony. In the latter part of the Eighteenth Century the modern form showed the style of sonata and symphony without the repetitions. Handel perfected the form offered by Lully. Dramatic overture, heretofore without distinct connection with style of the compositions, was made by Gluck a component part and characteristic preface, but still it retained its character of symphony.

Beethoven, who at first followed Mozart, finally developed an independent style in which the overture foreshadowed the entire theme of the opera. This style became general, and overtures regularly contained movements and melodies from the main theme.

Later operas and oratorios usually dispense with the overture and a short introduction takes its place with great loss to the musical form.

Overtures are composed also as merely concert pieces to be played independently.

oxybaphon (ŏk-sĭb′-ă-fŏn) Grk. n.
Literally, a vinegar jar: earthenware or metallic instruments of percussion used by the ancient Greeks. The vessels were struck with sticks or clashed together like cymbals. Equivalent to acetabulum.

oxypycni (ôks-ĭ-pĭk′-nē) Med. Lat. n.
A small interval. In ancient Greek or medieval music a scale series of four tones in which the short step or semitone lay at the upper end or between the third and fourth tones of each group. Also a mode composed of such tetrachords.

oxytone (ŏk′-sĭ-tōn) Grk. adj.
Sharply accented.

P

pacatamente (pä - kä - tä - mĕn′- tĕ) It. adv.

Calmly; quietly; placidly.

pad

In piano building, a soft felt cushion attached to the butt end of the hammers, with which the strings are struck.

padiglione (pä-dēl-yō′-nĕ) It.

Literally, butterfly: the bell of a wind instrument, that is, the wide, flaring opening of a horn.

padovane (pä-dō-vä-nĕ) It. n.
paduane (pä-doo-ä′-nĕ) It. n.

Equivalents of pavan. See also pavan.

pæan

Originally, a Greek hymn to a help-giving deity, Apollo, in particular, under the name of Pæan or Pæon, the physician. Such hymns were invocations asking for help in war, before battle, or giving thanks after the battle, for aid received; hence, a song of triumph; a loud and joyous song.

pæan (pē′-ăn)

See pæon.

pæon diagyios (pē′-ŏn dī-ă-jī′-ĭ-ŏs) Eng. from Grk.

A metrical foot composed of three syllables or notes, the first and third of which are long, the second short, thus: — ◡ —. It is also called cretic and amphimacer.

pæon primus (pē′-ŏn prī′-mŭs) Eng. from Grk. and Lat.

A metrical foot consisting of four syllables or notes, the first of which is long and the last three short, thus: — ◡ ◡ ◡. Pæon is the name of a hymn in honor of Apollo and this meter was frequently used in such compositions.

pæon quartus (pē′-ŏn kwăr′-tŭs) Eng. from Grk. and Lat.

A metrical foot composed of four syllables or notes, the fourth of which is long, the others short, thus: ◡ ◡ ◡ —.

pæon secundus (pē′-ŏn sĕ-cŭn′-dŭs) Eng. from Grk. and Lat.

A metrical foot consisting of four syllables or notes, the second of which is long, the others short, thus: ◡ — ◡ ◡.

pæon tertius (pē′-ŏn tĕr′-shĭ-ŭs) Eng. from Grk. and Lat.

A metrical foot consisting of four syllables or notes, the third of which is long, the others short, thus: ◡ ◡ — ◡.

pagina (pä′-jē-nä) It. n.

The page of a book.

pair of organs

An organ with a complete set of pipes. The word, pair, simply means a set, and was formerly an expression more in general use than now.

paired notes

A parallel series of notes played with one hand, as a series of thirds, sixths or octaves.

paisana (pä-ē-sä′-nä) Spa. n.

A country dance.

palalaika (pä-lä-lī′-kä) n.

A rude Russian or gypsy guitar having two to four strings. Equivalent to balalaika.

palatal tone

A tone uttered with the aid of the palate.

palco (päl′-kō) It. n.

Stage of a theatre; box.

Palestrina style

Form established by Palestrina, who lived in Italy in the Sixteenth Century. He set the model for lofty purity of style in church music. His thought was purely religious. In music, he adhered to the ecclesiastical scales and avoided progression by half tones. He was skilful in adding melodies to a given melody. The Roman school of church composers was founded by Palestrina. His solemn church style has also been called the cappella style. Equivalent to Palestrinastil.

Palestrinastil (päl-ĕs-trĭn′-ä-shtēl) Ger. n.

The style of Palestrina.

palettes (pă-lĕt′) Fr. n.

The white keys of the keyboard.

palilia (pä-lĭl′-ĭ-ä) Lat. n.

A rustic festival of early Rome, celebrated yearly on April twenty-one, in honor of the goddess Pales who presided over flocks and shepherds. A description of these rites is found in Ovid. At the conclusion of many solemn and peculiar ceremonies that occupied the day, at nightfall bonfires were made of hay and straw, when, to the music of flutes and cymbals, the sheep were made to run through the fire three times, in token of purification, the shepherds themselves following. By some authorities it is called parilia from the Latin verb pario, to produce, to bring forth.

palimbacchius (păl'-ĭm-bä-kī'-ŭs) Eng. n. from Grk.

1. A foot consisting of two long syllables followed by a short syllable, usually called antibacchius, thus: — — ◡.

2. A foot consisting of a short syllable followed by two long ones, usually called bacchius, thus: ◡ — —.

pallet

One of a number of valves admitting air from the windchest of an organ to the pipes.

palmadica (päl-mä-dē'-kä) Spa.

A kind of dance.

pamba

A small Indian drum.

Pan

One of the deities in Greek mythology. He is represented with the head and shoulders of an elderly man, and the hind quarters of a goat, often also with goat's horns. He was the god of pastures, forests and flocks. He was fond of music, and of dancing with the forest nymphs, and to him was ascribed the invention of the syrinx or shepherd's flute, whence its name Pandean pipes, or Pan's pipes.

panathenæa (păn-ăth-ē-nē'-ä or păn-ă-thē'-nē-ä) Grk. n.

An Athenian festival for the purpose of holding musical contests.

panathenæan games Grk.

Ancient Greek games. At the great panathenæic festival there were musical contests in singing with the lyre and the flute, and in rhapsodic recitation of epic poems. There were contests in gymnastics on a smaller scale than those held at Olympia and Nemea. At Olympia there was no music while at all of the other Grecian celebrations at Pythia, Isthmia and Nemea music was one of the chief subjects of competition. Oil from the sacred trees of Athena and vases painted to represent the contest were the prizes awarded for the Panathenæan games.

panaylon (păn-ā'-lŏn)

A kind of flute having fifteen keys, and five whole tones below, added to its compass. It was capable of producing double notes, as thirds or sixths, and possessed a soft, delicate quality of tone.

Pandean

An epithet applied to any music suitable for the Fistula Panis or Pandean pipes.

Pandean pipes

A rude wind instrument, known in similar forms from earliest antiquity. The Grecian instrument had seven tubes; they were arranged in a graduated series and were blown by the mouth. The invention was attributed to Pan, hence they were called Pan's pipes. Also called syrinx, or shepherd's pipes.

pandora (păn-dō'-rä) It. n.

An instrument of the lute kind, anciently used; the bandora or bandore. See also bandola.

Panflöte (păn-flā'-tē) Ger.

Literally, Pan flute: pandean pipes.

panharmonican

An instrument of the orchestrion class invented in 1800; also called Orpheus-harmonica. The inventor's name is J. N. Maelzel.

panmelodean

panmelodian

A keyboard instrument, the tones of which are produced by the friction of wheels on metal bars. Invented in 1810 by Franz Leppich.

panorgue (păñ-ôrg) Fr. n.

A very small reed organ attached beneath a piano and played by the keyboard of the latter. It was invented by a Parisian, named Jaulin.

Pan's pipes

Pandean pipes. See also Pandean pipes.

pansymphonikon

A kind of orchestrion invented in 1839, by Peter Singer.

Pantaleon

A musical instrument said to have been named by Louis XIV. after the inventor, a Prussian, named Pantaleon Heberstreit. It was one of the forerunners of the piano and was essentially a very large dulcimer, having two sounding-boards strung with from one to two hundred strings of gut and metal. It was played with two hammers held in the performer's hands.

pantalon (păn-tă-lôn) Fr. n.

The first figure or movement in the old quadrille. The name was derived from a song to which this figure was originally danced. The music was made up of thirty-two measures in six-eight time. Pantalon or pantaloon is a familiar name for buffoon, being taken from the name of a character in early Italian comedy.

Pantalonzug (pän′-tä-lōn-tsoog) Ger. n.
Literally, pantalon-stop: a harpsichord stop that produced an effect peculiar to the instrument called pantalon, or pantaleon.

panting bellows
A small bellows fixed to the underpart of the windchest, and fitted with a spring on its outer side. As the wind enters the windchest it inflates the bellows, and when a sudden demand on the wind occurs the reduced pressure enables the spring to press down the bellows and empty its contents, thus making the supply of wind more regular. Another name is concussion bellows.

pantomime
An entertainment in which not a word is spoken or sung, but one where the player employs only action, mimicry, gestures and movements in presenting his part, accompanied by instrumental music.

Papagenoflöte (pä′-pä-gā-nō-flā′-tĕ) Ger.
Literally, the flute of Papageno, a character in Mozart's opera, Magic Flute; a name for Pan's pipes.

papillons (păp-ē-yôñ) Fr. n.
Literally, butterflies; delicate, dainty composition.

paracontacion (păr-ä-kŏn-tā′-shĭ-ŏn) Grk.
Hurling back and forth: alternating singing, formerly much in vogue in the Greek church.

paradetas (pä-rä-dē′-täs) Spa. n.
Derived from paradeta, a short step: a kind of Spanish dance.

paradiddle
A drum beat.

parallel intervals
Intervals passing in two parallel parts, either ascending or descending.

parallel keys
A major key with its related minor key, that is, a major and minor key having the same signature, as C major and A minor, no sharp or flat; G major and E minor, one sharp.

parallel motion
The progression of two voices, carrying related parts of a melody, when ascending or descending by the same interval.

Parallelbewegung (pä-räl-lĕl-bĕ-vākh′-oongk) Ger. n.
Literally, parallel motion; that is, when two voices carrying related parts of a melody ascend or descend by the same interval.

Parallelen (pä-räl-lā′-lĕn) Ger. n.
Sliders of an organ.

Paralleltonarten (pä′-räl-lĕl-tōn′-är-tĕn) Ger. n.
Literally, parallel tones: parallel keys, that is, a major key and its related minor key; when a minor key has the same signature as a major key it is said to be the parallel or related minor scale.

paramese (pă-răm′-ĕ-sē or pă-răm-ē′-sē) Grk. n.
Literally, next to the middle: the name of one of the strings of the ancient eight-stringed lyre. Counting from the uppermost, as the lyre was held, the fourth or middle string was called the mese, and the fifth or string next below, was called the paramese.

paranete (păr-ä-nē′-tē) Grk. n.
Literally, next to the last: the name of one of the strings of the ancient eight-stringed lyre. Counting from the uppermost, as the lyre was held, the eighth or lowest string was called nete, and the seventh or string next above was called the paranete.

paraphrase
A restatement of a text or passage, giving the sense of the original in other words; a free transcription or rearrangement of a vocal or instrumental composition for some other instrument than that for which it was originally composed.

parat (pä-rät) Welsh v.
To sing.

parfait (păr-fĕ′) Fr. adj.
1. Perfect, said of intervals.
2. Complete, of cadence; pure, of intonation.

parhypate (păr-hĭp′-ä-tē) Grk. n.
Literally, next to the uppermost: the name of one of the strings of the ancient eight-stringed lyre. The uppermost, as the lyre was held, was called the hypate, and the second or the one next to it, was called the parhypate.

pariambus (păr-ĭ-ăm′-bŭs) Lat. n.
A metrical foot consisting of two short syllables or notes, thus: ⏑ ⏑. Usually called pyrrhic.

parlante (păr-län′-tĕ) It. part., n.
From parlare, to speak; speaking:

used substantively, it means the spoken portion of an opera with dialogue, as opposed to that which is sung.

parlor grand pianoforte

A grand of the second size.

Parnassus (pär-năs-sus) Grk. n.

A mountain in central Greece, in mythology, sacred to Apollo and the Muses. It is famous for the temple of Apollo, which was on its slope and for the mythical fountain of Castalia, the waters of which were supposed to impart the virtue of poetic inspiration. Figuratively, the abode of poetry and poets.

parodia (pä-rō-dē′-ä) It. n.

Parody; burlesque.

parodiare (pä-rō-dĭ-ä′-rĕ) It. v.

To parody.

parole (pă-rôl′) Fr. n.

Word; discourse.

Part (pärt) Eng. and Ger. n.

A portion; division: that portion of a musical composition which is performed by an individual voice or instrument. Abbr. p.

part-book

1. A book containing a single part of a composition written for two or more parts; as the alto part-book, the soprano part-book. The parts were not written in scores as is the modern custom.

2. Later, the German Chorbuch, (choir book), came into vogue. In this, the parts were all arranged in the same book, soprano and alto on one page, the soprano taking the upper half and the alto the lower half of the page; and the tenor and bass occupying the opposite page in the same manner. The fragments of the parts on each page were, of course, so arranged that the leaves could be turned for all at the same time. Some of these Seventeenth Century books were so printed that singers on opposite sides of the table could read from the same open book; that is, the music for the tenor and soprano was printed on the upper half of its respective page but the composition was printed upside down.

part, complementary

That part of a fugue additional to the subject and counter subject.

part-song

A song for three or four voices. The part song is always simpler in construction than the glee, and is intended for chorus. Part songs originated in Germany.

part-writing

Counterpoint: that form of composition which concerns the correct combination of the several voice-parts with one another.

parte (pär′-tĕ) It. n.

A part; portion.

parte clarino (pär′-tĕ klä-rē′-nō) It.

The highest or first part for the trumpet.

parte, colla (kōl′-lä pär′-tĕ) It.

A direction found in scores indicating that accompanists should consider the solo part or voice when playing the accompaniment, and vary the tempo to suit the convenience of voice.

parte contante (pär′-tĕ kän-tän-tĕ) It.

The part having the melody; the singing or vocal part.

parte d'accompagnamento (pär′-tē d'äk-kŏm-pän-yä-mĕn′-tō) It.

Accompanying parts or voices.

parti di ripieno (pär′-tē dē rē-pĭ-ā′-nō) It.

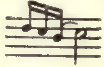
Supplementary parts.

partial tones

Secondary or collateral tones sounding with a primary fundamental tone, and produced by the partial vibrations of the body of which the entire vibration gives the primary tone. See also harmonic.

partial turn

A turn is a musical embellishment which consists of sounding four notes in rapid succession; that is, after a principal note has been struck, the whole note above and the half step below are sounded, alternating with the principal note.



This is always indicated by a sign placed above it or to one side. ∾ Sometimes a dot is placed after the principal note which takes half of the value from the note sounded immediately after the turn, and adds this to the value of the principal which closes the turn itself; this is called a partial turn.

participatum systema (pär-tĭs-ĭ-pā′-tŭm sĭs-tē′-mä) Lat.

Equal temperament.

particular meter

Irregular meter; meter which does not admit of any general classification. Poems in such meter must of necessity have music written purposely for them when used as songs.

Partie (pär-tē′) Ger. n.

Literally, part; variations; a species of suite.

partie (păr-tē) Fr. n.

Parts: a vocal or instrumental part; a part or role in an opera.

parties de remplissage (păr-tē du räñ-plē-săzh) Fr.

Parts which fill up the middle harmony between the bass and the upper part; accessory parts.

partimenti (pär-tĭ-mĕn′-tē) It. n.

Exercises for the study of harmony and accompaniment.

partimento (pär-tĭ-mĕn′-tō) It. n.

Literally, division: implying a dividing up of the notes of the various chords between the different parts; figured bass; exercise.

partita (pär-tē′-tä) It. n.

Literally, portion.

1. An early name given to a collection or series of dance tunes. It differs from a suite in having freer treatment and frequently fewer movements.

2. Variations or repetitions of a theme.

partitino (pär-tĭ-tē′-nō) It. n.

Literally, a smaller portion: a small, supplementary score attached to the body of the score when there are too many parts to be written on one page.

partition Eng. n.

partition (păr-tēs-yôñ) Fr. n.

A partition; score: a full score for voices or instruments.

Partitur (pär-tĭ-toor′) Ger. n.

Partitura (pär-tĭ-too′-rä) It. n.

A partition; a score; a full score for voices or instruments.

Partiturspiel (pär-tĭ-toor′-shpēl) Ger. n.

Playing from the score.

partizione (pär-tē-tsĭ-ō′-nĕ) It. n.

Literally, a partition; score; a full score for voices or instruments.

partizione cancellata (pär-tē-tsĭ-ō′-nĕ kän-chĕl-lä′-tä) It.

A set of staves with vertical lines for the bass. A system of staves scored by lines drawn perpendicularly across, dividing the staves into small equal portions.

pas (pä) Fr. n.

A step; a pace; a dance; a march.

pas de charge (pä dŭ shărzh) Fr.

A double quick march; double time.

pas de deux (päs dŭ dŭ) Fr.

Literally, step of two: a dance by two persons.

pas ordinaire (pä-zôr-dē-năr′) Fr.

Ordinary time; march time.

pas redoublé (pä rŭ-doo-blā′) Fr.

A quick step; a redoubled step.

pas seul (pä sŭl) Fr.

A dance for one performer.

pas trop vite (pä trō vēt) Fr.

Not too fast.

paso de garganta (pä-sō dā gär-găn′-tä) Spa.

Trill of the voice.

paspie (päs-pē-ā′) Spa. n.

The Spanish name for passepied, a lively French dance of the Sixteenth Century. See also passepied.

paspy

The English name for passepied, a lively, French dance originating in the Sixteenth Century. See passepied.

passacaglio (päs-sä-käl′-yō) It. n.

passacaille (păs-să-kī′-yŭ) Fr. n.

passacalle (päs-sä-käl′-yä) Spa. n.

passagallo (päs-sä-gäl′-lō) It. n.

An old Italian or Spanish dance. The derivation of the name is probably from the Spanish verb pasar, to walk, and the noun calle, street. Originally, it was performed by one or two dancers only. It had much in common with another dance of the Seventeenth and Eighteenth Centuries, called the chaconne. The passacaglio was of a more stately and solemn movement than the chaconne, but both attracted the attention of composers for the organ and harpsichord because the music for both was constructed on a ground bass involving considerable skill in counterpoint in their composition. In the chaconne the theme was kept in the bass, while in the passacaglio it was placed in any of the parts. Bach and Handel have left interesting examples of the passacaglio. As a dance, it survived in France until the Eighteenth Century. Both the passacaglio and chaconne were usually written in triple time.

passage

A phrase; a figure, as a scale passage; a run.

passage-board

A board for the organ tuner to walk on, placed by the side of the sounding board, or through the ranks of pipes.

passages, pedal

Those parts of a composition for the organ requiring the use of the pedals.

passaggio (päs-säd'-jō) It.

1. A musical passage.
2. A modulation or change of key.
3. A flourish or embellishment, such as a brilliant run or arpeggio.

passamezzo (päs-sä-mĕd'-zē) It. n.

An old Italian dance popular in England where it was called passing measures pavan, or passy-pavan. This English title shows its kinship with the elegant and stately pavan, that celebrated favorite of kings and courtiers throughout Europe. Being less slow and solemn than the latter, the origin of its Italian name is by some authorities considered to be in the expression passo a mezzo, having reference to the time signature of the music, and, being freely interpreted, a dance in hurried time. The pazzamezzo was, nevertheless, deliberate in its movement, differing slightly from a graceful, gliding walk. The music was written in duple, that is, even time. Also spelled pazzamezzo.

passant (păs-säñ) Fr.

Literally, a traveler: the slide of the bow.

passe-rue (păs-rü) Fr.

Another name for the passecaille or passacaglio. See also passacaglio.

passepied (păs-pē-ā) Fr. n.

Derived from passer, to step, and pied, foot: a lively, French dance supposed to have its beginning in Basse Britagne among the sailors. Its first appearance in Paris was 1587, when it was performed by street dancers. In the reign of Louis XIV. it became a part of the ballet. It was also inserted between the parts of a suite, that is, a set of dance forms. It resembled the minuet but was of a livelier character. The movement was in triple, that is, uneven time, three-eight or three-four and began properly on the last beat of a measure. Bach introduced a number of beautiful passepieds into his works. In England, it became popular in the Queen Anne period, a slight variation from the French being that English composers frequently commenced on the first beat of a measure. The English called it paspy; the Spanish, paspie (pas-pe-a). To run a passepied was the proper form of expression. Directions for running it, as performed by one or two dancers in a ballet, are still extant. There is also a description of Madame de Sévigné running the passepied at the festivities in Brittany on the occasion of the assembling of the Estates.

passing modulation

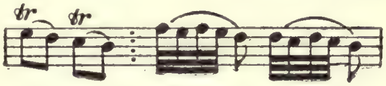
A transient modulation, that is, a brief change of key that is not carried out into a cadence or close of a movement.

passing notes

Notes not forming a part of the harmony, but used to connect the essential tones in any two consecutive chords.

passing shake

A short shake or trill used in a manner similar to the double appoggiatura, as an ornament, without interrupting the rhythm or melody of the passage in which it occurs.



passing tones

See passing note.

passion-music

Music partaking of the nature of the cantata or oratorio, and descriptive of the suffering and death of Christ. It originated in the service of the early Christian church, Fourth Century, and its development, after the Sixteenth Century, greatly resembled that of the oratorio. Two points of difference are that passion-music is confined to the one subject and that it contains a decided element of spiritual contemplation expressed in hymns of praise and choral songs. The most remarkable example is the Passion according to St. Matthew of J. S. Bach. The dramatic form of the Passion with stage-setting and dramatic action is still preserved in the Oberammergau passion play.

passionata (päs-sĭ-ō-nä'-tä) It. adj.

Passionate; impassioned.

passionatamente (päs-sĭ-ō-nä-tä-mĕn'-tĕ) It. adj.

Passionately.

passione (päs-sĭ-ō'-nĕ) It. n.

Passion; feeling.

Passionsmusik (päs-sĭ-ōns'-moo-zēk') Ger. n.

Passion-music. See passion-music.

passo (päs'-sō) It. n.

Pace; step.

passy-measure Old Eng. n.

An English name for the passamezzo. See also passamezzo.

Pastete (päs-tā'-tĕ) Ger n.

Literally, pastry.

1. A medley composed of parts taken from various composers or different works of one composer.

2. An opera or cantata, the tunes of which are taken from various sources. Equivalent to pasticcio or pastiche.

pasticcio (päs-tēt'-chō) It. n.

pastiche (păs-tēsh) Fr. n.

1. A medley composed of parts taken from various composers or different works of one composer.

2. An opera or cantata, tunes of which are taken from various sources. Equivalent to Pastete.

pastoral

1. A variety of opera or musical drama in which the rustic scenes predominate.

2. A vocal or instrumental piece in triple rhythm the subject of which is taken from rural life.

pastoral flute

Shepherd's flute

pastoral organ-point

See organ-point, pastoral.

pastorella (päs-tō-rĕl'-lä) It.

A little pastoral; pastoral song.

pastorita (päs-tō-rē'-tä) It. n.

1. A shepherd's pipe, in Latin, fistula pastorica.

2. An organ stop, called the Nachthorn.

pastourelle (păs-too-rĕl) Fr. n.

Literally, a shepherdess, a country lass.

1. One of the movements of a quadrille.

2. A troubadour song.

Patagonian dance

A dance of the Patagonian Indians. This dance was always given on the occasion of a yearly festival in honor of the god of good, Vita Ouentron. The celebration was carried on with great solemnity, laughter being considered unlawful. Before assembling for the dance they dressed themselves grotesquely, painted their faces and greased their hair. The men then formed themselves in a line facing the east, with the women standing behind them. The dance that followed consisted in a sort of pirouetting, with one foot, the men always using the opposite foot from that on which the women balanced, all changing their positions slightly by turning from right to left. By way of accompaniment the men blew with all their might into hollow reeds, while the women sang and beat upon wooden drums, covered with the skin of the wildcat dyed in bright colors. The dance was ended suddenly by a signal from the chief, which was immediately followed by cries of hurried alarm. The men jumped quickly upon their horses and raced away with their fantastic garments fluttering in the wind.

patetica (pä-tā'-tĭ-kä) It. adj

Pathetic; moving.

pateticamente (pä-tā-tĭ-kä-mĕn'-tĕ) It. adj.

Pathetically.

pathétique (pä-tā-tēk) Fr. adj.

pathetisch (pä-tā'-tĭsh) Ger. adj.

Pathetic; moving.

patimento (pä-tĭ-mĕn'-tō) It. n.

Suffering; pain; grief.

patouille (pä-too-ē'-yŭ) Fr. n.

The xylophone; claque-bois (klăk-bwä), that is, slap wood. See also xylophone.

patte (pät) Fr. n.

Literally, paw.

1. A music-pen.

2. A special key on the clarinet.

patter-song

Patter, slang dialect belonging to a class or race, as thieves or gypsies. Patter, to talk glibly in selling goods on the street.

The day of the minstrels was over in England when the peddler began to traverse the country with the penny books and his songs on broad sheets. The minstrel's work was being done by a better agency. The word patter-song is now applied to songs in comic opera when a great many words are sung or spoken rapidly to a simple melody.

Pauke (pow'-kĕ) Ger. n.

A kettledrum.

Paukenfell (pow'-kĕn-fĕl) Ger. n.

The skin of the kettledrum.

Paukenklang (pow'-kĕn-kläng) Ger. n.

The beating of the kettledrum.

Paukenschlägel (pow'-kĕn-shlā-gĕl) Ger. n.

A kettledrum stick.

Paukenschläger (pow'-kĕn-shlā-khĕr) Ger. n.

One who beats the kettledrums; a kettledrummer.

Paukenstock (pow'-kĕn-shtôk) Ger. n.

A kettledrum stick.

Pauker (pow'-kĕr) Ger. n.

A kettledrummer.

paulatinamente (pow-lä-tē′-nä-mĕn′-tĕ) It. adv.
Gently; slowly.

pausa della biscroma (pä′-oo-zä dĕl′-lä bĭs-krō′-mä) It.
A thirty-second rest.

pausa della croma (pä′-oo-zä dĕl′-lä krō′-mä) It.
An eighth rest.

pausa della minima (pä′-oo-zä dĕl′-lä mē′-nĭ-mä) It.
A half rest.

pausa della semibiscroma (pä′-oo-zä dĕl′-lä sĕm-ĭ-bĭs-krō′-mä) It.
A sixty-fourth rest.

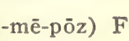
pausa della semiminima (pä′-oo-zä lä sĕm-ĭ-brā′-vĕ) It.
A whole rest.

pausa della semicroma (pä′-oo-zä dĕl′-lä sĕm-ĭ-krō′-mä) It.
A sixteenth rest.

pausa della semiminima (pä′-oo-zä dĕl′-lä sĕm-ĭ-mē′-nĭ-mä) It.
A quarter rest.

pausa generale (pä′-oo-zä jā-nĕ-rä-lĕ) It. n.
A general pause or rest for all of the performers.

pausa, lunga (loon′-gä pä′-oo-zä) It.
A rest or pause that is prolonged more than usual.

pause Eng. n.
pause (pōz) Fr. n.
Pause (pow′-zĕ) Ger. n.
1. A rest; a pause.
2. The sign  called a hold, a fermata, or a corona, placed over or under a note to indicate that its time value is to be prolonged at the pleasure of the performer. It is also placed over a double bar to indicate the termination of a movement.
3. In French, the name for a whole rest.

pause, demi (dŭ-mē-pōz) Fr.
A half rest.

pause, general
A general pause or silence for all the performers at once.

pause, initial
A rest, when placed at the beginning of a piece.

Pausen (pow′-zĕn) Ger. n., pl.
Rests; pauses; holds.

pauser (pō-zā) Fr. v.
pausiren (pow-zē′-rĕn) Ger. v.
To pause; to rest; to remain silent.

pavan (păv′-ăn) Eng. n.
pavana (pă-vä′-nă) It. n.
pavane (pă-văn) Fr. n.
A slow and stately dance of the Sixteenth and Seventeenth Centuries. It took its name from Padovana, Padua, according to a writer of 1603, although it has been supposed by some to be of Spanish origin. It became the popular court dance in Italy, Spain, France, England and Scotland, and such celebrated personages as Louis XIII., the youthful Louis XIV., Marguerite de Valois and James V. of Scotland are mentioned as displaying their grace and beauty in its stately measures. The elegant appearance of the gay throng of courtly dancers as they moved majestically through the figures, alternately advancing and retreating, the men with plumed caps and rich mantles, or with their long robes upheld on their swords, the women with their gorgeous, flowing trains sweeping gracefully behind them, is supposed to have given color to the idea that the name pavan was derived from pavo, the Latin for peacock. The music was written in duple, that is, even time, and was played very slow. Words were frequently sung as an accompaniment, and each gallant stole a kiss from his partner at the conclusion. The pavan was usually followed by a galliard, a spirited dance in triple time.

paventato (pä-vĕn-tä′-tō) It. adj.
paventoso (pä-vĕn-tō′-sō) It. adj.
Afraid; fearful; timid.

pavillon (pă-vē-yôñ) Fr. n.
The bell, or flaring mouth of the tube of metal wind instruments.

pavillon chinois (pă-vē′-yôñ shēn-wä) Fr.
The Turkish crescent, a showy contrivance bearing bells to be jingled, used occasionally in military bands. More fully described under the name, Schellen-baum. See Schellen-baum.

pavillon en l'air (pă-vē-yôñ än lär)
With upturned bells. Turn the bell upward, a direction given to players of wind instruments for the purpose of producing a greater volume of tone. The horn does not play in tune under these conditions.

peal
1. A loud sound or succession of sounds, as of bells, cannon or thunder.
2. A set of bells tuned to one another; a chime or carillon; a ring. The number of bells varies; they are usually arranged in the order of the natural or diatonic scale, without flats or sharps, and melodies are played upon them.

3. A musical phrase played upon a set of bells, as a scale or part of a scale played up or down, but likewise applied to any melodic figure so performed.

pean

A song of triumph. See also pæan.

pearly

In the technique of the piano, a style of touch, producing a clear, sweet tone.

pedal

Derived from the Latin pes, foot. Any part of a device or a machine by means of which power or action is transmitted from the foot of the operator. In musical instruments, a metal or wooden key or a projecting bar, worked by the foot of the performer.

1. In the piano, two or three pedals are used; (a) the damper, or loud pedal, which lifts the dampers from the strings and increases the tone; (b) the soft pedal which acts in one of several ways, introducing a muffler between the hammers and the strings, or causing the hammers to strike from a shorter distance, or moving the hammers so that they strike but one string instead of the usual two or three; (c) often a third pedal, called the sustaining pedal, which holds up the dampers after they have been lifted causing the hammer to remain upon the strings, thus sustaining the tone. The abbreviation ped. is placed at the beginning of a passage where the damper pedal is required and the

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sign is placed at the end. When the soft pedal is required an expression such as una corda, one string, is written above the passage. The sustaining pedal is used at the discretion of the performer.

2. The pipe organ has different sorts of pedals: those in the pedal keyboard that resemble the keys for the hands, but are much larger; the swell pedal, which controls the opening of the shutters of the swell box; and a number of others, which control the drawing of the stops.

3. A pedal in the reed organ or harmonium is any one of the treadles that are used to work the feeders of the bellows.

4. In the harp, any one of the foot levers, which are used to shorten the strings and raise the pitch. There are seven pedals in the modern harp, each pedal affecting certain strings only. Abbr. ped.

pedal-check

In organ building a contrivance controlled by a stop-knob, for preventing the movement of the pedals; the object of its use is to keep the pedal keyboard safe from injury when the organ is idle.

pedal coupler

A device for coupling one or more of the manuals or keyboards of an organ by means of a pedal.

pedal, damper

Damper pedal: the piano pedal at the right, on depressing which the dampers are lifted from the strings and the tones are made louder.

pedal extension

The same as damper pedal or sustaining pedal. The loud pedal of the piano, by which the tone is increased and extended. See also damper pedal.

pedal-harp

A double-action harp; one with pedals to produce the semitones. The modern harp, perfected in 1820 by Sebastian Erard.

pedal keys

1. In organ building, a set of keys played with the feet.

2. The separate keys of any keyboard played with the feet.

pedal monochord

A one-stringed pedal; a form of soft pedal, which causes the hammers to move so that they strike but one string instead of the usual two or three.

pedal note

The same as pedal point, or organ point, an older term, now less often used. A note held by the pedal while the harmony forming the remaining parts is allowed to proceed. The term has its origin in organ playing, when a note, usually in the bass, is held on the pedals while the rest of the harmony progresses.

pedal, open

In the piano the damper pedal, which, when depressed, lifts the dampers from the strings and increases the tone. Synonym of loud pedal.

pedal, piano

A combination pedal in the organ that pushes in all but the softest stops.

pedal pianoforte

A piano having a pedal keyboard

attachment by which the low octaves may be played, in the same way as organ pedals.

pedal pipes

The pipes in an organ sounded by the pedal keyboard.

pedal point

Synonym of pedal note, pedal tone or organ point. See also pedal note.

pedal tone

See pedal note.

Pedale (pĕ-dä′-lĕ) Ger. n.

pedale (pā-dä′-lĕ) It. n.

1. Pedal of a piano or harp.
2. A pedal key on the organ.

pedale a ogni battuta (pā-dä′-lĕ ä ōn′-yē bä-too′-tä) It.

Pedal at every beat; that is, with every change of harmony.

pedale doppelt (pĕ-dä′-lĕ dōp′-pĕlt) Ger.

pedale doppio (pā-dä′-lĕ dōp′-pĭ-ō) It.

Playing the pedals in octaves.

pedale d'organo (pā-dä′-lĕ d'ôr-gä′-nō) It.

The pedals in an organ; the set of stops controlled by the pedal keyboard in playing.

pédales (pā-dăl′) Fr. n.

1. Pedals of a piano or harp.
2. A pedal key, the keyboard being called clavier des pédales (klă-vē-ā′ dā pā-dăl′).
3. A pedal point. See also pedal point.

pedales de combinaison (pā-dăl dŭ kôñ-bē-nĕ-zôñ) Fr.

The pedal couplers. See also pedal coupler.

Pedalflügel (pĕ-däl′-flü′-ghĕl) Ger. n.

A pedalier. See also pedalier.

pedalier

pedalier (pā-dăl-yā′) Fr. n.

1. A set of pedals connected directly with the piano so as to play the low octaves, in the same way as organ pedals.
2. An independent instrument played from a pedal keyboard. It is placed beneath the piano and played in company with it.

pedaliera (pā-dä-lĭ-ā′-rä) It. n.

1. The pedals of any instrument.
2. The pedal keyboard of an organ.

pedalion

Pedalier. See also pedalier.

Pedalklaves (pĕ-däl′-klä′-fĕs) Ger. n.

Pedalklavitur (pĕ - däl′ - klä - fĭ - toor′) Ger. n.

The pedal keyboard of an organ; pedals that are a set of keys in an organ, and are played by the feet.

pedals, composition

A system of mechanism in the organ, operated by a metal lever which enables the player to control the use of several stops at once by his feet. Such pedals are placed above the pedal keyboard.

pedals, radiating

See radiating pedals.

pedarii (pē-dā′-rĭ-ī) Lat. n.

pedicularii (pē-dĭk-ū-lā′-rĭ-ī) Lat. n.

In the performance of Greek music, those who beat time; this was done with the foot, and sandals of wood or iron were worn for the purpose.

peg

peg box

In a musical instrument a metal or wooden pin around which one end of a string is wound; in the piano they are usually called pins; in the violin the pegs are placed in the head in a space called the peg box, and the pitch of the strings is raised or lowered by turning the pegs.

peiteagh (pī-tĕ-äh) Irish n.

A general name for the tunes of the ancient poems and songs of Ireland.

pektis (pĕk′-tĭs) Grk. n.

A Greek lute.

pela (pā′-lä) Spa. n.

A dance of sacred measure, performed in Galicia in the Feast of Corpus Christi. A very tall man led the procession with dancing steps, carrying on his shoulders a boy elaborately dressed.

pennant

Hook of a note.

pennata (pĕn-nä′-tä) It. n.

Literally, a stroke of the pen. Quilled, in spinet playing; referring to the manner in which the strings are plucked with quills within the instrument.

penorcan (pŭ-nôr-sôñ) Fr. n.

penorkon (pē-nôr′-kŏn) Grk. n.

An early form of guitar.

pensieroso (pĕn-sē-ā-rō′-sō) It. adj.

pensoso (pĕn-sō′-sō) It. adj.

Pensive; thoughtful.

pentachium (pĕn-tā′-kĭ-ŭm) Grk n.

A composition in five parts.

pentachord

1. Plucked stringed instrument with five strings.
2. A scale composed of five notes having the interval of a whole tone between each two consecutive degrees. It corresponds to the black keys of the piano.

pentameter (pĕn-tăm'-ē-tĕr) Eng. adj. and n. from Grk.

A line of poetry consisting of five metrical feet.

pentatone

An interval of five whole tones; an augmented sixth, or interval of a sixth increased by one half step, i. e., an interval of ten half steps; as C-A♯.

pentatonic

Consisting of five whole tones; having five tones.

pentatonic scale

A five-toned scale; the usual major scale with the fourth and seventh tones omitted, the major scale being that in which the semitones fall between the third and fourth and the seventh and eighth tones both ascending and descending. The black keys of the piano represent a pentatonic scale. It is used by the Chinese. It is also called the Scotch scale.

per intervali guisti (pĕr ĭn-tĕr-väl'-lē joos'-tē) It.

By exact intervals, meaning, in a canon; the theme is repeated interval for interval, identically.

per ogni tempi (pĕr ōn-yē tĕm'-pĕ) It.

Literally, for every time: in medieval music, a term often inscribed upon a motet, an ancient form of anthem, to indicate that it was suitable for any occasion.

perçant (pĕr-säñ') Fr. adj.

Piercing; shrill.

percussion

The striking or sounding of a note or a chord, or an instrument of percussion, as a kettledrum or cymbals.

percussion instruments

1. Instruments that produce a definite note or notes, as kettledrums, the xylophone, harmonica, bells, the tuned anvil.

2. Instruments that produce merely an individual or characteristic noise, as the gong, triangle, tambourine, castanets, cymbals, clappers, tenor drum, bass drum. The second class are known as the percussion instruments in an orchestra.

percussion stop

In a reed organ, a stop knob controlling a device which strikes a reed sharply, and at the very instant it is sounded, causing it to vibrate promptly and with unusual force.

percussive

Striking: in music applied to instruments of percussion, as drums, cymbals, bells.

perdendosi (pĕr-dĕn-dō'-sē) It. adj.
perdento (pĕr-dĕn'-dō) It. adj.

Dying away; losing time and power. Abbr. perd., perden.

perduna

Bourdon. See also bordon.

perfect

A term applied:

1. To certain intervals, the first, fourth, fifth and octave, because they do not change their quality in inversion.

2. To certain chords and cadences that are complete or satisfactory.

3. To triple time in medieval music.

perfect breve

A breve having three beats: in medieval music, a breve was a square black note, the third in time value in musical notation. It is twice as long as the present whole note, which is the original semibreve. A breve was said to be perfect: (a) According to the time signature. In triple or perfect time, a breve had three beats and was a perfect breve. (b) According to position. The order in which notes stood was very important; a breve followed by another breve was always perfect.

perfect cadence

A cadence is any concluding strain, rising or falling, of a movement or of a piece of music. A perfect cadence results when the chord of the dominant, or the fifth note in the scale, is followed by the chord of the tonic, or the keynote, with the keynotes of both chords in the bass, and the root or keynote of the second chord doubled in the highest voice. These two forms of the perfect cadence were called authentic, in the early church, in distinction from the plagal cadence in which the chord of the subdominant, that is, the fourth note of the scale, was followed by the tonic or keynote. A piece ought properly to close with a perfect or complete cadence; imperfect or half cadences, the chord of the keynote followed by the chord of the dominant or the fifth note in the scale, being used for a temporary close at the end of a phrase or movement.

perfect chord

A combination of three or more notes; it is also called the common chord, and consists of any tone with its third and fifth and usually its octave interval.

perfect close
A chord of the dominant or the fifth note in the scale, followed by that of the keynote of the scale.

perfect concords
Are common chords in their original position, that is, chords composed of three notes, the fundamental, or note on which the chord is built, its third, or a note the next but one above it, and its fifth, or note three whole and one half tone above it.

perfect consonances
A pleasing and harmonious combination of tones, as the tones of an octave.

perfect fifth
An interval consisting of three whole tones and one semitone, as C-G.

perfect fourth
An interval consisting of two whole tones and one semitone, as C-F.

perfect octave
An interval which contains five whole tones and two half tones.

perfect period
A termination that satisfies the ear; a perfect cadence at the close of a piece.

perfect primes
Two notes having identically the same pitch, with no chromatic tone interval between them. A unison.

perfect time
In medieval music, a measure having a time value of three beats; medieval triple time. It was called perfect time because it had three beats and three was considered the most perfect of all numbers out of deference for the Blessed Trinity. The signature was a complete circle, the most perfect of all figures.

perfect triad
A fundamental tone with its major third, an interval of four half steps, and perfect fifth, an interval of seven half steps. Same as major triad, as C-E-G.

perfect trill
A trill with a turn at the close to perfect or complete it.

perfection
In medieval music triple measure.

perfetto (pĕr-fĕt′-tō) It. adj.
Perfect. See also perfect.

pergolo (pĕr′-gō-lō) It. n.
1. Stage for operatic performances.
2. Box in a theatre.

perielesis (pĕr-ĭ-ĕl′-sĭs) Lat. n.
In medieval church music the introduction of a note or notes in the chant as a cue to the choir that they are to take up the close of the theme.

périgourdine (pā-rē-goor-dēn) Fr. n.
périjourdine (pā-rē-joor-dēn) Fr. n.
An old French country dance, very popular in the province of Périgord, whence its name. It was sprightly in character and was written in triple time, usually three-eight or six-eight.

period
A complete musical sentence, sometimes covering eight or even sixteen measures, and involving a cadence at the close, by which it is separated from what follows.

period, imperfect
A close that is not satisfying to the ear, more apt to be found at the close of a movement than at the close of a piece.

period, irregular
A period or musical sentence in which there is a false cadence or a cadence in which some other chord is substituted for the chord built on the tonic, or first note of the scale, which forms the normal and perfect ending of a period.

period, perfect
See perfect period.

Periodenbau (pā′-rĭ-ōd-ĕn-bow) Ger. n.
The building of periods in music.

periodic vibration
Any movement that recurs after equal intervals of time; for example, the striking of a clock-bell. All harmonic vibrations are periodic, but all periodic vibrations are not harmonic.

perlé (pĕr-lā) Fr. adj.
Pearled; brilliant: applied to a cadence means a brilliant cadence, that is, a close executed in a brilliant, dashing or spirited manner.

perpetual canon
A canon whose termination leads directly back to its beginning, and so can be sung on, or played, forever. Also called canone infinito.

perpetual fugue
A composition in strict imitation in which parts progress in a similar manner but not simultaneously and in such a way that the end leads back to the beginning; a canon which can be repeated continuously.

perpetual motion
A term applied to certain musical compositions so rapid and continuous in movement that they appear to be going on forever.

perpetuum mobile (pŭr - pĕt′ - chū-ŭm mō′-bĭ-lē) Lat.
Perpetual motion. See also perpetual motion.

perrecte et retro (pŭr-rĕk′-tē ĕt rĕk′-trō) Lat.
Forward, and then backward: reversing the theme or the melody, note by note.

personæ, dramatis (drăm′-ă-tĭs pŭr-sō′-nē) Lat.
The characters of an opera or play.

personaggio (pĕr-sŏn-äd′-jō) It. n.
Personage; one of the characters of a play.

pertichino (pĕr-tĭ-chē′-nō) It. n.
The singer of an extremely subordinate operatic part; a part often taken by the chorus leader. In German, such a singer has been called a solochorsänger or solo-chorus-singer.

pes (pez) Lat. n.
Foot: a ground bass that forms the accompaniment to a round. The round itself it called rota.

pesante (pĕ-sän′-tē) It. adj.
Heavy; impressive; firm.

pesantemente (pĕ-sän-tē-mĕn′-tĕ) It. adv.
Heavily; firmly; impressively.

peso, di (dē pā′-sō) It.
At once; immediately.

Pestalozzian system (pĕs-tă-lŏt′-sĭ-ăn)
A system applied to music by Pestalozzi. In consists in presenting, inductively, the rudiments of a study in their natural progressive order.

petit (pĕ-tē′) Fr. adj.
Small; little.

petit choeur (pĕ-tē kŭr) Fr.
Little choir.

petit sillet (pĕ-tē sē-yā) Fr.
Little nut; the nut at the upper end of the neck of the violin.

petit violon (pĕ-tē vē-ō-lôñ) Fr.
Literally, small violin; the kit.

petite flute (pĕ-tĕt flüte) Fr.
The piccolo.

petite flute à bec (pĕ-tĕt flüt ä bĕk) Fr.
Literally, small flute with a beak or mouth: the flageolet.

petite mesure à deux temps (pĕ-tĕt mŭ-zür ä dŭ täñ) Fr.
Two-four time.

petite pedale (pĕ-tĕt pā-dăl) Fr.
Soft pedal.

petits morceaux (pĕ-tē môr-sō) Fr.
Short pieces.

petits notes (pĕ-tē′ nôt) Fr.
Grace notes.

petits pièces (pĕ-tē pē-ĕs) Fr.
Little pieces; short compositions.

petits riens (pĕ-tē rē-äñ) Fr.
Short, trifling compositions.

petteia (pĕt-tē′-yä) Grk. n.
Among the ancients the art of determining the sounds to be used or rejected in melopœia, the art or science of constructing melodies. Euclid was the founder.

petto (pĕt′-tō) It. n.
The chest.

peu (pŭ) Fr. adv.
Little; few.

peu â peu (pŭ ā pŭ) Fr.
Little by little; gradually.

pezzi (pĕt′-sē) It. n.
Pieces; plural of pezzo.

pezzi concertanti (pĕt′-sē kôn-chĕr-tän′-tē) It.
Concerted pieces.

pezzi di bravura (pĕt′-sē dē brä-voo′-rä) It.
Showy, brilliant pieces, which give a good exhibition of rapid execution and manual dexterity.

pezzi staccati (pĕt′-sĕ stäk-kä′-tē) It.
Literally, detached airs: melodies or tunes taken from an opera.

pezzo (pĕt′-sō) It. n.
A piece.

Pfeife (pfī′-fĕ) Ger. n.
1. A whistle; a fife.
2. An organ pipe. The technical name of one foot stop is Pfeife.

Pfeifendeckel (pfī-fĕn-dĕk′-ĕl) Ger. n.
Literally, pipes-cover: the stopper or covering of an organ pipe.

Pfeifenwerk (pfī′-fĕn-vĕrk) Ger. n.
The pipe-work.

Pfeifer (pfī′-fĕr) Ger. n.
A fifer; a piper.

phantasieren (făn-tä-zē′-rĕn) Ger. v.
To improvise; to play fantasias.

phantasierte (făn-tä-zēr′-tĕ) Ger. adj.
Improvised.

Phantasiestücke (făn-tä-ze′-shtü-kĕ) Ger. n.
Fancy pieces; fantasias.

phantasy
Fantasia; a musical composition not in strict form or style, somewhat capricious.

philharmonic
Derived from the Greek, love, and harmony: music loving.

philharmonic pitch
In medieval music the pitch of religious and secular music differed so greatly that an effort was made to make it more uniform. The pitch agreed upon was used until about 1827. But from 1713 to 1897 the pitch of orchestral music rose steadily.

This, owing to the increasing use of wind instruments in orchestras and the tuning of other instruments according to them, brought about many evils to composers, to performers and to the manufacturers of instruments. A committee was appointed in England which adopted what is known as the French diapason normal, or philharmonic pitch, giving A four hundred and thirty-nine double vibrations.

philomele (fē-lō-mĕl) Fr.

Literally, the nightingale: a name given to a kind of zither.

philosophy of music

That which pertains to the speculation of the laws and phenomena of music; to the effect of music upon the hearer, and to the elementary causes which produce it.

phonascus (fō-năs′-kŭs) Lat. from Grk. n.

Singing teacher.

phonautograph

Derived from the Greek, sound, self, write.

1. An electric machine for recording the vibrations of a sounding body.

2. An electric music recorder, invented by an Englishman named Fenby, used with keyboard instruments. The record, which is made after the manner of telegraphy, is cut into cardboard and run through a keyboard attachment, called the melotrope, to reproduce the music.

phone (fōn) Grk, n.

Sound.

phonetics

The science of sounds, particularly of the human voice. Synonym of phonics.

Phonetik (fō-nĕt′-ēk) Ger. n.

A system of singing, or of notation and harmony.

phonics

The science of sounds, particularly of the human voice. Synonym of phonetics.

phonikon

A wind instrument invented by Czerveny, of Königgratz, in 1848. It is made of metal, with a bell of globular shape.

phonograph

Derived from the Greek, sound or voice, and the verb, to write. A form of the phonautograph, invented in 1877 by Thomas A. Edison. By means of the phonograph, sounds are registered by permanent and individual tracings from which they are reproduced.

phonometer Eng. n.

phonometre (fôn-ō-mĕtr) Fr. n.

Derived from the Greek, sound or voice, and measure: an instrument for recording the number of vibrations of a sounding body in a unit of time.

phorminx (fôr′-mĭngks) Grk. n.

A stringed instrument of the ancient Greeks; it resembled the lyre or cithera.

photinx

An ancient curved flute.

phrase

A brief expression which enters with a certain degree of unity into the structure of a sentence. In music, a phrase is a division or part of a piece, usually four or eight measures in length; it is independent in itself, and closes with a cadence or half cadence. Less technically, the term is applied to any brief figure or passage that is performed unbrokenly.

phrase, extended

Any variation by which a phrase is made to occupy more than the usual number of measures. Also called irregular phrase.

phrase, irregular

See phrase, extended.

phraser (fră-zā) Fr. v.

phrasieren (frä-zē′-rĕn) Ger. v.

To phrase.

Phrasierung (frä-zē′-roongk) Ger. n.

phrasing Eng. n.

1. The intelligent and artistic performance of a piece of music by dividing it into brief portions so as to bring out the thought with greatest effect. In music for the piano, phrasing has particular reference to varieties of touch; in vocal music, to breathing places; in violin playing, to bowing.

2. The signs for such phrasing.

Phrygian (frĭ′-gĭ-ĕn) Eng. adj. from Grk.

The name applied to one of the Greek and also one of the medieval modes or scales. As used by the Greeks it had the following form:

$$\overbrace{d' - c' \smile b - a}\;\overset{+}{}\;\overbrace{g - f \smile e - d}$$

— indicates a whole step; $\smile$ indicates a half step; $\overbrace{\qquad}$ connects the tones forming a tetrachord or group of four tones; + marks the diazeuxis or tone separating the tetrachords. Phrygian was also applied to one of the Greek scales beginning on E, embracing two octaves, and formed from five tetrachords. In medieval church music the Phrygian was one of the authentic modes, or those which began on the final or keynote.

phrygische (frē'-jĭsh-ĕ) Ger. adj.
Phrygian. See also Phrygian.

Phyrrhica
The name of ancient Greek military dances of sacred origin, is variously accounted for as coming from Phyrrhicus, a native of Crete; from the Greek word for fire, illustrated in the consuming energy of the performers; or from Phyrrhus, in commemoration of a military march and exhibition given at the funeral of his father, Achilles. Minerva herself, is said to have been its author, dancing it in remembrance of the defeat of the Titans, and it is believed that it was always a feature of the Panathenæa, a festival in her honor. Plato speaks of the Phyrric dance and describes its movements and postures as those of warriors both on the defensive and offensive—avoiding missiles, stooping, springing to one side, leaping backward, hurling the spear or shooting the arrow. There were several sorts of Phyrric dances, named according to the pantomime enacted. One showed a fight with shields; one a battle with shadows; a third exhibited single combat, where two youths imitated a hand to hand conflict, from the challenge to the fall of one of the combatants. The Phyrric dance was also practised by women, notably the Amazons; and at Sparta, by children not more than five years old. Bodily strength and agility were thus acquired, and also the power to think rapidly and act quickly. Gradually the dance became more dramatic in character, evolving into a sort of ballet, with male and female dancers. It was lost eventually in the Bacchic ceremonials, the pipes and wand of the god of wine and revel superseding the shield and spear of Minerva or Mars.

physharmonica
Derived from the Greek, bellows, and the Latin, harmonica. A small reed organ, intended to be attached to the keyboard of a piano to sustain the tones. It was a forerunner of the harmonicon. Invented in 1818.

piacere, a (ä pĭ-ä-chā'-rĕ) It.
At pleasure.

piacevole (pĭ-ä-chā'-vō-lĕ) It. adj.
Pleasing; agreeable.

piacevolezza (pĭ-ä-chĕ-vōl-lĕt'-sä) It. n.
Pleasantness; suavity.

piacevolmente (pĭ-ä-chĕ-vōl-mĕn'-tĕ) It. adv.
Pleasingly, agreeably.

piacimento, a (ä pĭ-ä-chĭ-mĕn'-tĕ) It.
At pleasure.

piagnendo (pĭ-ä-nĕn-dō) It. adj.
Plaintive; deploring; doleful.

piagnevole (pĭ-än-yā'-vō-lē) It. adj.
Lamentable; sad; mournful.

pian piano (pĭ-än' pĭ-ä'-nō) Spa.
Gently; softly.

pian-pianissimo (pĭ-än'-pĭ-ä-nĭs'-sĭ-mō) It. adj.
Extremely soft.

pianamente (pĭ-ä-nä-mĕn'-tĕ) It. adv.
Softly; gently.

Pianartist (pē-än-är'-tēst) Ger. n.
A mechanical attachment for playing the piano.

pianette (pē-ă-nĕt') Eng. and Fr. n.
A miniature upright piano. In France, also called bibi; a corruption of bebe, baby.

pianetto (pĭ-ä-nĕt'-tō) It. adj.
Very soft.

pianino (pĭ-ä-nē'-nō) It. n.
The diminutive of piano: an upright piano.

pianissimo (pĭ-ä-nĭs'-sĭ-mō) It. adj.
Very soft. Abbr. pianiss., pmo., pp.

pianississimo (pĭ-ä-nĭs-sĭs'-sĭ-mō) It. adj.
Extremely soft. Abbr. ppp., pppp.

pianist
A performer on the piano.

pianista (pĭ-ä-nēs'-tä) It. n.
1. A pianist.
2. A mechanical piano.

pianiste (pē-ăn-ēst') Fr. n.
Pianist.

piano (pĭ-ä-'nō) It. adj.
Soft. Abbr. p.

piano assai (pĭ-ä-nō äs-sä'-ē) It.
Literally, soft enough: as soft as possible.

piano carre (pē-ä-nō kăr-rā') Fr.
A square piano.

piano droit (pē-ă-nō drwä) Fr.
An upright piano.

piano, mezzo (mĕd'-zō pĭ-ä'-nō) It.
Rather soft.

piano-organ
A variety of barrel organ having strings and hammers like the piano, instead of the usual case containing pipes. See also barrel organ.

piano pedal
A combination pedal in the organ that pushes in all but the softest stops.

piano-piano
Very soft.

piano quatuor (pē-ă-nō kăt-ü-ôr′) Fr.
Another name for the piano-violin. See also piano-violin.

piano score
A score in which the vocal parts are written out in full, generally on separate staves for each part, and the piano accompaniment arranged or compressed, from the full instrumental score, on two staves, below the vocal staves.

piano-violin
The English name for the piano quatuor: one of a number of related instruments the aim of which is to supplement the compass and capacity of the piano with the expressive power of the violin, particularly with its ability to increase the volume of the sustained notes. The piano-violin was invented by a Parisian named Baudin, and was patented in England in 1865. For each tone there is one metal string, at a nodal point of which is attached a projecting piece of catgut. These pieces of gut act as ties for a rosined roller, which is revolved with great rapidity by means of a treadle. When the keys of the instrument are depressed these ties are brought into contact with the roller and the tones produced have the dual effect of the piano and violin.

pianoforte
Perhaps the most generally played of modern instruments; is the result of a continuous series of improvements on the original instrument. This was invented in 1710 by Cristofori, and made entirely of wood and strung with poor wire, gave a thin and crude tone. The action consisted of a key-lever struck by the fingers and furnished with a pad which raised the second lever pivoted at one end and bearing a hopper at the other. When the first lever struck the second, the hopper, moving upward, touched a projection connected with the hammer near the circular butt upon which the hammer moved, thereby striking the hammer-head against the string and causing it to vibrate. Beyond the point at which the second lever was pivoted was a vertical stem having at its extremity the damper, which rested against the string until the lever was struck, when the same motion acted upon the hammer and carried the damper away from the string. This was called simple escapement and was inadequate in that it required the cessation of action in all the parts before a second stroke upon the key lever would be effective. It was upon this mechanism that all subsequent improvements have been made.

Johann Andreas Stein, of Augsburg, produced what is known as the Viennese action, in which advance was made in the arrangement of the hammer mechanism that resulted in a much quicker response to the touch of the performer's fingers and a quicker stopping of the vibrations of the strings by the dampers. Assisted by his son, Andreas, and his daughter, Nanette, and Andreas Streicher, whom his daughter married, Stein removed to Vienna and became a prominent manufacturer.

About 1770 fine pianos began to be manufactured in England. Johannes Zumpe had brought this industry from Germany in 1766, and Shudi, a harmonium maker, who began to make pianos, had been succeeded by Broadwood, whose descendants have since carried on the business with pronounced success. The development of the piano by English manufacturers resulted in much greater simplicity of action, called English action. Pianos with English action were also fitted with three stops, two that increased the sound, and one that diminished it. In 1783 pedals were added by Broadwood, and in 1785 the same manufacturer introduced metal into piano construction by placing steel arches between the sounding-board and the plank that held the hitching pins. Later, they applied iron bars above the strings to resist their tension.

In 1800 Hawkins, of Bordentown, N. J., patented the upright piano in which the strings extended below the keyboard. Heretofore the upright piano had been merely a grand piano turned on end and with the keyboard at the lower end.

The next improvement was made by the French manufacturer, Erard, who invented the double escape action patented in 1821. His instruments combined the Viennese lightness and swiftness of action with the strength of English mechanism, but the construction was very complicated and difficult to manufacture and repair. The weight of wires used had been gradually increased until manufacturers were confronted with the problem of strengthening the frame to resist their tension. Brass and iron strings were being used and they presented difficulties in tuning owing to the inequality of their resistance to tension and atmospheric changes, which resulted in the invention of a construction of brass and iron plates and hollow tubes which counteracted this tension.

The frame of the piano had been gradually improved until, in 1825, Babcock of Boston patented a square piano, having an entire frame of cast iron, an idea which was afterward developed by Meyer of Philadelphia and Chickering of Boston. The quality of strings used had been greatly improved, especially in Germany, and about 1833 over-stringing was introduced in America. This consisted in placing the bass strings diagonally across the treble ones, and afforded greater length and more even tension. The strings varied in length and weight according to the pitch at which they sound, the bass strings being steel, wound with copper or soft iron wire.

The wood used in piano making is selected with the greatest care and may be oak, pine, maple or mahogany. It is weather seasoned from three to ten years, then kiln-dried before it is sawed into strips, which are glued together with the grain matched or opposed, according to the use to which it is to be put.

Every part of the piano must be made of selected material and prepared with the greatest care. It ranks with the orchestra in the opportunities it gives to composer and performer, and vies with it as a means of accompaniment. In connection with it have been developed many mechanical players which have increased its use. These bring it under the control of those uneducated in the technical side of music. Abbr. P. F., pfte.

pianoforte action
The keyboard of a piano together with the entire system of levers and hammers, by which the player sounds the strings.

pianoforte, Æolian
An invention of about 1850. A piano so connected with a mechanical device consisting of free reeds and bellows as to increase the sustaining power of the tone.

pianoforte, concert grand
A grand piano of the largest size.

pianoforte, cottage
An upright piano.

pianoforte, dumb
An instrument resembling a small piano in shape. It has a keyboard, but no hammers or strings. It is designed for silent practise to increase the mechanical skill of the fingers.

pianoforte, electric
A piano the wires of which are vibrated by electro-magnetism.

pianoforte, grand
A large harp-shaped piano.

pianoforte hammer
That part of the mechanism of a piano by which the strings are struck.

pianoforte melographic
A piano, invented in 1827, with an automatic attachment which recorded the improvisations of the performer.

pianoforte, oblique
An upright piano in which the strings run diagonally instead of vertically. As now made most uprights are oblique.

pianoforte, overstrung
A piano whose strings are arranged in two sets, one of which lies over the other, crossing it diagonally; the object is to economize space.

pianoforte, parlor grand
A grand piano of the second size.

pianoforte, pedal
See pedal pianoforte.

pianoforte, piccolo (pĭk′-kō-lō pĭ-ä′-nō-fôr′-tĕ) It.
A small upright piano.

pianoforte score
Vocal or orchestral music arranged for the piano.

pianoforte, upright
A piano the strings of which are arranged to run vertically or obliquely upward, and which stands in an upright position.

pianograph
A melograph. A mechanical attachment for the piano which records the music as it is played.

pianoharp
A harp the strings of which are plucked by plectra controlled by a keyboard. Invented in Vienna in 1893.

pianola

A piece of mechanism, detachable and played by air pressure, attached to the piano so that it may be played mechanically, the speed, force and expression being regulated by the player.

pianotist

A mechanical piano-player.

piatti (pĭ-ät′-tē) It. n. plu.

Literally, dishes, thence plates: a name sometimes given to cymbals.

pib (pēb) Welsh n.

pibcorn (pēb-kôrn) Welsh n.

A rustic wind instrument of the Welsh and Celtic peoples. The name is thought to mean pipe-horn, as it resembles both a fife and a horn.

pibroch (pē-brôkh) Scotch. n.

Music of a wild and irregular character played upon bagpipes in the Scottish Highlands. The pibroch was designed to awaken martial spirit and clannish pride. It was composed of an air, or ground theme, that reappeared in several variations each more rapid and difficult than the preceding, the whole ending with a remarkably quick movement. Many times the title related to events of historical or legendary fame, and the full account of a battle was frequently represented from the preparation for the conflict, through the advance of the clan, the encounter, the flight of the foe, the pursuit, and a wail for the slain clansmen.

piccanteria (pĭk-kän-tĕr-ē′ä) It. n.

Piquancy.

picchettato (pĭk-kĕt-tä′-tō) It. adj.

picchiettato (pĭk-kĭ-ĕt-tä′-tō) It. adj.

Literally, spotted: a sort of staccato effect in violin playing indicated by dots under a slur, and made with one bowing, called a bounding bow.

picciolo (pĭt′-chē-ō′-lō) It. adj.

Small.

picco pipe

A small whistle named after a blind Sardinian peasant who appeared in London in 1856. The whistle had but three holes, and was played with remarkable brilliancy, a compass of three octaves being secured.

piccolino (pĭk-kō-lē′-nō) It. adj.

Very small; diminutive of piccolo.

piccolo (pĭk′-kō-lō) It. adj.

Small, used as a noun to mean:

1. Flauto picolo, small flute. See also piccolo flute.

2. Piano piccolo, a small kind of upright-piano.

3. A two-foot stop in the organ.

piccolo flute

Literally, small flute: it is a small flute sounding an octave higher than the ordinary flute. Flauto piccolo is placed in scores to mean the piccolo, but the Italians seldom use this term, preferring ottavino, the diminutive of octave.

piccolo, oboè (ō-bō-ā′ pĭk′-kō-lō) It. n.

Obsolete name for the modern treble oboe.

piccolo pianoforte (pĕk-kō-lō pē-ä-nō-fôr-tĕ) It.

A small upright piano.

piccole violino alla franzese (pĭk′-kō-lō vē-ō-lē′-nō äl′-lä frän-tsā′-zĕ) It.

A small violin-shaped instrument used in the orchestra of Claudio Monteverde's opera, Orfeo, in 1609. It is supposed to be identical with the French pochette, from poche, meaning pocket, the German Taschengeige and the English kit, which were used in the Seventeenth Century before the general introduction of pianos by dandies and dancing-masters, who carried them in their pockets to madrigal parties and lessons.

pick

1. (n.) A plectrum.

2. (v.) To pick or pluck, said of strings.

pickel flöte (pĭk′-ĕl flā′-tĕ) Ger.

A Germanised form of flauto piccolo, or piccolo.

piece

1. A musical composition.

2. An instrument in a band or orchestra.

pièce (pĕ-ĕs′) Fr. n.

Piece, as suite de pieces, a set of pieces. In a musical sense a piece in French is called morceau. The English use piece for a play. Abbr. pcs.

pieces, fugitive

Fleeting pieces; short compositions of no permanent value.

pied (pē-ā′) Fr. n.

Foot.

pieds, avec les (ă-vĕk lā-pē-ā′) Fr.

With the feet: a direction used in organ-playing.

pienamente (pĭ-ā-nä-mĕn′-tĕ) It. adv.

Fully; completely.

pieno (pĭ-ā′-nō) It. adj.

Full.

pieno coro (pĭ-ā′-nō kô′-rō) It.

Full chorus; full choir.

pieno organo (pĭ-ā′-nō ôr-gā′-nō) It.

Full organ.

pierced gamba (gäm′-bä)

An organ stop, having metal pipes of small scale, producing a light, reedy tone. Equivalent to keraulophon, horn-flute.

pietosamente (pĭ-ā-tō-sä-mĕn′-tĕ) It. adv.

Piteously; compassionately.

pietoso (pĭ-ā-tō′-sō) It. adj.

Pitiful; compassionate.

pifano (pē′-fä-nō) Spa. n.

pifaro (pē′-făr-ō) Spa. n.

1. Fife.
2. Fifer.

pifera (pē′-fä-rä) It. n.

An obsolete word meaning fife.

pifferare (pĭf-fĕ-rä′-rĕ) It. v.

To play upon the fife. Also written piferare.

pifferaro (pĭf-fĕ-rä′-rō) It. n.

A player on the fife. Plural pifferari.

piffero (pĭf′-fĕ-rō) It. n.

1. A small sort of oboe used by the mountaineers in Italy.
2. Fifer.

pikieren (pĭ-kē′-rĕn) Ger. v.

In violin-playing, to use the bow with staccato effect. See also piqué and picchiettato.

pileata (pĭl-ē-ā′-tä) Lat. adj.

Capped: applied to a covered pipe.

pincé (păñ-sä) Fr. part. and adj.

Literally, pinched.

1. Plucked or twangled, used of strings; in violin playing usually called pizzicato.
2. A mordent, or form of grace-note; a trill.

pincé bémolisé (păñ-sā bā-mô-lē-zā) Fr.

Literally, pinched a half tone lower: applied to a trill with a flattened note.

pincé dièsé (păñ-sā dē-ĕ-zā) Fr.

Literally, pinched a half tone higher: applied to a trill with a sharpened note.

pincé étouffé (păñ-sā ā-toof-fā′) Fr.

Literally, pinched; suppressed: a grace note, struck simultaneously with the principal note, but instantly released. Equivalent to acciaccatura (It.).

pincé renversé (păñ-sā rãñ-vĕr-sā′) Fr.

Literally, pinched backwards: a term applied to a mordent, or trill that is given backwards, or reversed.

pincement (păñs-mãñ **Fr. n.**

The pinching or plucking of strings.

pincer (păñ-sā′) Fr. v.

To pinch or pluck the strings of an instrument.

pins, plate

In the plate of a piano, the pins on which the strings are fixed.

pipe

1. Any tube of reed, wood, or metal capable of producing musical tones. The name is usually applied to a very primitive instrument consisting of a simple reed.
2. The tubes of an organ which produce the tones.

pipe and tabor

A combination long popular in Europe, but now obsolete. The pipe was blown through a mouthpiece at the end, but as it was held and also played with the left hand it had only three holes instead of the usual six. The tabor was a small drum without snares. It was hung to the waist, or left arm, and was tapped with a small drumstick held in the right hand.

pipe-metal

In organ building a metal for the manufacture of the metallic flue-pipes, usually composed of an alloy of lead and tin; an increase in the proportion of tin improving the quality of the tone. Pure metals, zinc, tin, or lead, or all three combined in different proportions, have also been used.

pipe, oaten

A pipe made of an oat straw cut so as to have one end closed by a knot, the other end open. Near the knot a slit is cut so as to form a reed.

pipe-organ

See organ.

pipe, picco

See picco pipe.

pipe, pitch

See pitch pipe.

pipe-rack

A wooden shelf in an organ situated above the windchest and perforated so as to hold and support the pipes.

pipe, reed

See reed pipe.

pipeau (pē-pō) Fr. n.

Pipe, or oaten pipe; bird-call.

piper

One who plays a pipe. A generic name formerly applied to any wandering musician that played upon a wind instrument, such as bagpipe, or flute.

pipes, bending of
Limited space sometimes requires great organ pipes to be twisted, hence the term. The tone remains uninjured if the corners of the joints are rounded off.

pipes in prospect
This term refers to the row of ornamental pipes placed in the front of the organ, and arranged symmetrically. They are usually made of tin or organ metal; though sometimes there are dummy pipes, pipes which do not sound, made of wood and covered with tinfoil in organs which have no tin diapasons.

pipes of Pan
A rude musical instrument composed of a graduated series of cane, wood, metal, or stone pipes, closed at the lower end and blown with the breath across the upper end. The tones are frequently soft and sweet. It has been used in many parts of the world by barbarous and half-civilized peoples. Also known as Pandean pipes, and the syrinx.

pipes, open lip
See open lip pipes.

pipes, pedal
The pipes in an organ sounded by the pedal-keyboard.

pique (pēk) Fr. n.
Peg; spike; end pin of a violoncello, upon which it rests when played.

piqué (pē-kā′) Fr. part. and adj.
Detached sharply: a term applied to a method of bowing in violin playing which has a staccato effect. See also picchiettato.

pirolino (pē-rō-lē′-nō.) It. n.
Literally, small peg: button, on a violin.

pirouette (pē-roo-ĕt′) Fr. n.
Literally, whirligig: a perforated cap adjusted so as partly to cover the double reed of old instruments of the shawm and pommer classes, corresponding with modern oboes and bassoons. The length of the pirouette was regulated so as to allow of the projection of the proper length of the reed for vibration. The pirouette is no longer used.

piston
A name used to distinguish one sort of valve used in certain brass wind instruments. See also valve.

piston-solo
A solo for a cornet à pistons, that is, for a cornet furnished with piston valves. See also valve.

pitch
1. The position of a tone in the musical scale.
2. That characteristic of a tone which depends upon the relative number of vibrations per second which produce the sound.

pitch-fork
A tuning fork.

pitch, natural
See natural pitch.

pitch, philharmonic
See philharmonic pitch.

pitch-pipe
A small reed-pipe of a certain fixed pitch, used in tuning instruments.

piu lento (pē-oo′ lĕn-tō) It.
More slowly.

piu mosso (pē-oo′ môs′-sō) It.
More speed; quicker.

piu presto (pē-oo′ prās′-tō) It.
More rapidly; faster.

piu tosto allegro (pē-oo′ tôs′-tō äl-lā′-grō) It.
Rather faster.

piu vivo (pē-oo′ vē′-vō) It.
More lively.

piva (pē-vä) It. n.
1. A bagpipe.
2. A piece rendered after the manner of a bagpipe.

pizzicando (pĭt-sĭ-kän′-dō) It. part.
pizzicato (pĭt-sĭ-kä′-tō) It. part.
Literally, pinched: meaning that the strings are to be plucked with the fingers and not to be bowed. Abbr. pizz.

placebo (plā-sē′-bō) Lat. v.
The vesper hymn for the dead in the Roman Catholic Church. The opening words are: Placebo, Domine, I will please thee, O Lord.

placenteramente (plä-chĕn-tĕr-ä-mĕn′-tĕ) It. adv.
Joyfully.

placidamente (plä-chē-dä-mĕn′-tĕ) It. adv.
Placidly; calmly.

placido (plä-chē′-dō) It. adj.
Placid; calm; tranquil.

plagal
Applied to those Greek and medieval modes or scales taking for their first tone one which was a fourth, two tones and a semitone, below the keynote of the so-called authentic modes upon which they were built. Plagal comes from a Greek word meaning leaning or aslant and is thus applied because of the idea of dependence which it conveys. See Greek modes and music, and church modes.

plagal cadence
The closing strain of a melody, consisting of a chord with the subdominate, or fourth tone of the scale, as a root or lowest note, followed by a chord with the tonic, or keynote, as root. Also called church cadence.

plagal keys
In ancient Greek music those keys whose tones began in the dominant, or fifth tone of the scale upon which they were founded, and extended upward to the octave and twelfth, a twelfth being eight whole tones and three semitones. See church modes.

plagal melody
A melody whose range extends a fourth below and a fifth above its keynote. The plagal is so called because it is based on the authentic. The term is used only in ecclesiastical music.

plagalis (plā'-gă-lĭs) Lat. adj.
Plagal. See also plagal.

plagalisch (plä-gä'-lĭsh) Ger. adj.
Plagal. See also plagal.

plagiaulos (plā-jĭ-aw'-lŏs) Grk. n.
Cross-flute, or transverse, or German flute. The term cross-flute, meaning placed across the mouth and blown through a hole in the side near the larger end, was first used to distinguish it from the beak flute, blown at one end. As the latter is now obsolete the term cross or transverse is no longer necessary. See also flute.

plain-beat
1. An obsolete English harpsichord grace, that is, a certain term or ornament used in playing the harpsichord to make up for the lack of sustaining power in the instrument.

2. A grace peculiar to old English music and adapted to stringed instruments, as it was executed by sliding the finger along the string.

plain chant
Vocal music in its simplest form as used in the early Christian Church; it probably began in the first centuries of the Christian era. Its origin is traditional. St. Ambrose systematized it and Pope Gregory revised it. Its early form was governed by rules very similar to those which govern poetry. It was divided into distinctions, corresponding to lines, neumes or notes, corresponding to feet, and single neumes to syllables. It was quite free from ornaments or embellishments which have since been added, and was the foundation for the music of the Protestant Episcopal Church. In the Catholic Church the priests' cantilation at the altar is founded on plain-song. See also Ambrosian chant and Gregorian chant.

plain counterpoint
Simple counterpoint.

plain descant
See plain discant.

plain discant
Simple counterpoint: the art of adding to a melody a part, or parts, that shall harmonize with it and at the same time be an independent melody. In plain or simple counterpoint the simple unadorned melody may be assigned to either part.

plain recitative
A recitative with only bass accompaniment, the notes of which are written with Arabic and Roman numerals so as to indicate the chords upon which the recitative is constructed.

plain-song
The name given to the music of the early Christian Church, when in its simplest form. It consisted of a simple melody, all voices singing in unison, without harmonization or accompaniment. The same as plain chant. See also plain chant, Ambrosian chant, Gregorian chant.

plain trill
A trill ending without a turn, called also an incomplete trill. It is the simple alternation of the written note with its auxiliary, the note above.

plainte (plăñt) Fr. n.
A lament; complaint.

plaintif (plăñ-tēf) Fr. adj.
Plaintive; doleful.

plaisant (plĕz-äñ) Fr. adj.
Pleasing; pleasant.

plaisanterie (plĕz-än-tŭ-rē) Fr. n.
Joke; pleasantry; a cheerful harpsichord piece.

plana (plā'-nä) Lat. adj.
plana (plä'-nä) It. adj.
Plain. Musica plana, plain chant.

planchette (plăñ-shĕt) Fr. n.
1. A mechanical piano.
2. A board fitted with pegs in such a piano.

plantation
In organ building, a term applied to the arrangement on the sounding-board of the pipes of a stop. The sounding-board is full of perforations into which the feet of the pipes fit; hence, they are literally planted when set into place.

planxty (plank'-stĭ)
A lament; an Irish or Welsh melody for the harp; usually, but not necessarily, of a mournful character.

plaqué (plă-kā') Fr. part. and adj.
Literally, clapped on: applied to chords whose notes are struck simultaneously.

plasma (plăs'-mä) Grk. n.
A term of the ancients, signifying a florid, also a soft and delicate modulation of the voice.

plate pins
In the plate of a piano, the pins on which the strings are fixed.

Platerspiel (plä'-tĕr-shpēl') Ger. n.
Supposed to have been borrowed from the French word, plastron, meaning breastplate: an obsolete wood-wind instrument fitted with a double reed mouthpiece. The tube widened perceptibly immediately below the mouthpiece, hence the name. A picture of it was made in 1529 by Martin Agricola, but no explanation of its mechanism or how it was played was given.

plauso (plä'-oo-zō) It. n.
Applause.

play-house tunes
Musical compositions performed between the acts of the tragedies or comedies in the old theaters of London.

pectoral
A small piece of metal, ivory or tortoise shell used to pluck the strings of certain instruments, as the mandolin, and lyre, and occasionally the harp, when particular effects are required. Equivalent to plectron, (Grk.); and plectrum, (Lat.).

plectraphone
An attachment for a piano that gives the effect of a mandolin.

plectrum (plĕk'-trŭm) Lat. n.
Plectoral. See also plectoral.

plein jeu (plăñ-zhŭ) Fr.
Literally, full play: full power of the organ.

plein jeu harmonique (plăñ zhŭ ăr-mō-nēk') Fr.
Literally, full harmonic play: mixture-stop. Fully described under mixture-stop.

pleno organo (plā'-nō ôr-gä'-nō) Lat. **n.**
Full power of the organ.

plettro (plĕt'-trō) It. n.
Plectrum; a small piece of metal, ivory or tortoise shell used to pluck the strings of certain instruments, as the mandolin and lyre, and occasionally the harp, when particular effects are required.

plica (plī'-kä) Lat. **n.**
Literally, a fold.
1. A kind of grace note.
2. A kind of ligature.
3. The stem or tail of a note.

pluperfect
In music, made wider, applied to intervals.

plures ex una (plū-rēs ĕks ū'-nä) Lat.
Many from one: an old name for canon because in canon two or more parts take up exactly the same subject in succession.

plus animé (plü-ză-nē-mā) Fr.
More animated.

plus lentement (plü läñt-mäñ) **Fr.**
More slowly.

pneuma (nū'-mä) Grk.
Literally, breath: a brilliant vocalization consisting of runs and trills on the last syllable of the Alleluia in the early church, so named because requiring breath for its performance; a jubilation.

pneumatic action
pneumatic lever
A term applied to mechanical devices in organ-building whereby the touch is made light. As the word pneumatic implies, these devices are of wind power. The pallet or valve at the mouth of each pipe, is opened pneumatically by means of a direct connection either with one of a series of little bellows placed in the windchest, or with one of the series of tubes themselves furnished with pistons and valves.

pneumatic organ
An organ for which wind is the motive power, in distinction from the hydraulic organ, moved by water.

pocetta (pō-chĕt'-tä) It. adj.
Pocket-fiddle. See also pochette.

poche (pôsh) Fr. n.
Literally, pocket: applied to a pocket-fiddle; a kit. Diminutive form pochette also used.

pochessimo (pō-kĕs'-sĭ-mō) It. adv.
As little as possible.

pochettino (pō-kĕt-tē'-nō) It. adj.
pochetto (pō-kĕt'-tō) It. adj.
pochino (pō-kē'-nō) It. adj.
A little; a very little; a very small quantity. Diminutive of poco.

pocket metronome
A metronome made in watch form.

poco (pō'-kō) It. adj.
Little; few. Abbr. p.

poco a poco (pō′-kō ä pō′-kō) It.

Little by little; by degrees; gradually. Abbr. p. a. p.

poco a poco crescendo (pō′-kō ä pō-kō krĕ-shĕn′-dō) It.

Gradually louder and louder.

poco a poco diminuendo (pō′-kō ä pō′-kō dē-mē-noo-ĕn′-dō) It.

Gradually decreasing in loudness.

poco meno (pō′-kō mā′-nō) It.

A little less; somewhat less.

poco piu (pō′-kō pē-oo′) It.

From poco, little, and piu, more; hence, a little more.

poco piu mosso (pō′-kō pe-oo′ môs′-sō) It.

A little faster.

podismos (pō-dĭs′-mŏs) Grk. n.

One of a number of Greek dances that were derived from the military dances known as Phyrric and Memphitic. The object of the military dances was to train the bodies to heroic deeds by dancing in the apparel of war. The movements of the dancers were those of escaping blows or objects hurled at them, leaping backward, jumping to one side or stooping in the avoidance of danger. The podismos illustrated a retreat from battle, and the pursuit of the triumphant hosts after their fleeing foes.

poggiato (pôd-jä′-tō) It. adj.

Leaned upon; dwelt upon.

poi a poi (pō′-ē ä pō-ē) It.

By degrees; gradually.

poi a poi tutte le corde (pō′-ē ä pō′-ē toot′-tĕ lĕ kôr′-dĕ) It.

All the strings one after another.

poi seque (pō′-ē sā′gwĕ) It.

Then follows.

point

1. A dot.
2. A staccato mark.
3. The entrance of a voice or instrument introducing a prominent theme or motive.
4. To mark off by commas or some character the words of a chant showing the phrasing.
5. The head of a bow.

point d'arret (pwăñ dăr-rĕ′) Fr.

Arret literally, arrest; hence, a dot indicating a hold.

point de repos (pwăñ dŭ-rŭ-pō) Fr.

Repos means rest; hence, a pause.

point détaché (pwăñ dā-tă-shā) Fr.

Détaché means separated; hence, a staccato point.

point d'orgue (pwăñ dôrg) Fr.

1. Literally, organ point, this means a note in the bass which is prolonged while the rest of the harmony goes on.
2. A close.
3. A hold.

point final (pwăñ fē-năl) Fr.

A final; the end pause or concluding cadence.

point of repose

A pause.

point, organ

A note in the bass which is sustained while the rest of the harmony goes on; a final cadence; also called pedal bass or pedal point.

point, pedal

See pedal point.

pointe (pwăñt) Fr. n.

Literally, point: in organ playing this means toe. Abbr. p. or pt.

pointé (pwăñ-tā) Fr. part.

From the verb pointer, to dot; hence, dotted, as a dotted note.

pointing

In chanting, this means phrasing the words to suit the music.

poitrine (pwä-trēn) Fr. n.

Literally chest, thorax.

polacca (pō-läk′-kä) It. n.

A dance. See polonaise.

Polanase (pôl-ō-nā′-zĕ) Ger. n.

Polonaise. See also polonaise.

polichinelle (pō-lē-shē-nĕl) Fr. n.

A clog-dance of fantastic character.

polka

A lively round dance, said to have been the idea of a Bohemian servant girl. It was originally called the nimra, from a song that accompanied it, the opening words of which were: Uncle Nimra bought a white horse for five and a half thalers. The history of the polka is extremely interesting. Miss Frederica Bremer, the Swedish writer and traveler, gives a description of it as danced in Bohemia, Hungary, Sweden and Norway. She said that it painted the northern inhabitants' highest joy in life; that it was an intoxication in which people released themselves from every burden or care of life. It was danced in couples. The man sprung high in the air supported upon the arm of his partner; he then threw his arms about her and swung her violently round in circles, then separated from her to spring again, and so on, as the dance proceeded. In 1835 the polka was danced at Prague; in 1839 it reached Vienna through the conductor of a Bohemian band; in 1840 it took Paris by storm, danced on the stage of the

Odeon in Slavonic dress; and in 1844 it found its way to London, the celebrated Parisian dancing-master, Cellarius, going over for the express purpose of teaching it. It was danced in various ways. A description given in the Illustrated London News, of May 11, 1844, says that it began with an introduction, danced with partners facing each other, and had five figures; the heel and toe step, its most characteristic feature, being omitted as too rude and too difficult to execute without treading or stamping upon the feet of other dancers. Stage versions gave license for stamping and kicking; but as introduced in Paris at the ball of a popular duchess it was more refined and elegant, affording an opportunity for a gallant to show his skill in assisting his partner through its performance, as well as to display his golden spurs, which were worn to great advantage. One little French song tells that Louis Phillippe led Queen Victoria through the polka. In fact so great a craze did it become that hats, streets, and even inns were named after it, and the comic papers of London and Paris had scarcely room to print the pictures and skits that were brought out by this all absorbing, fashionable dance.

pollice (pôl'-lĭ-chĕ) It. n.

The thumb.

polo

A dance of Moorish origin first known in Andalusia. It is always danced to the accompaniment of a song also called a polo, and is thought to be the same as the romalis, a dance of the Spanish gypsies. A youth selects his partner from a company of young women, by singing to her the opening coplas, words, of the song, "Come hither, little one, and we'll dance a polo that'll shake down half Seville." The partner so chosen steps forward with a characteristic swaying of the hips, called the meneo, and stands in the center of the group awaiting the advance of the youth. Then follows his pursuit of her. Castanets and tambourines and the chorus of voices excite the dancers, and all the spectators tap the stones of the court with their heels or sword-canes, or slap the palm of the left hand with the backs of the fingers of the right hand in two quick successive strokes, then clapping the two palms together, an exercise called the palmadas. The evolutions of the dancers consist in twisting and turnings, the girl apparently endeavoring to outwit her pursuer yet challenging him to renewed effort, now raising, now lowering her calico skirt revealing a stiff white petticoat and a shapely ankle. A tambourine is at last struck sharply and thrown into the circle by one of the onlookers. The girl dances around it with increased speed and great skill, and at last both dancers retire from the circle exhausted.

polonaise (pôl-ō-nĕz') Fr. n.

polonoise (pôl-ôn-wäs) Fr. n.

A stately dance, originating in Poland. The earliest known polonaises are purely instrumental, seeming to refute the idea advanced by one writer that they had their origin in the ancient carols that are still a feature of the Polish Christmas. An event in history is now commonly accepted as having given rise to the polonaise. Henry III. of Anjou was elected king of Poland in 1573, and a year later there took place at Cracow a grand levee in his honor. As he sat in state the noble dames of Poland passed before him in stately procession, stepping in accord with slow and impressive music. This became a fixed custom in the election of a foreign prince to the Polish throne, and in time the polonaise became the opening dance at court festivities, a fit successor to the courtly pavans and passamezzos of the Fifteenth Century. From the first of the Eighteenth Century, the polonaise has received much attention from composers, the names of Bach, Beethoven, Mozart, Schubert, Weber, Wagner and Chopin appearing in the list of those who have made this form of composition famous. The dance of the polonaise is still customary in Germany at the opening of court balls. It is a dignified procession around the ball room, without any very distinctive steps; though at one time figures something like those of the English country dances were introduced. An informal and amusing sort of polonaise is used in some parts of Germany as a finish to the evening's festivities at private assemblies, when the entire company join in a procession through the house, each one carrying a kitchen utensil and singing as they march an old song, When Grandfather took Grandmother. The polonaise is in march tempo, played a little slower than andante. It is usually written in three-four time and should always begin on the first beat, and end on the third. Equivalent to Polanase (Ger.).

polska (pôls′-kä) Swe. n.
A national dance of Sweden, written in three-four time, and usually in a minor key. In some respects it is like a Scotch reel. The polska has been used with effect in Ambrose Thomas' Hamlet, in the mad scene of Ophelia.

polychord
Literally, having many strings: a musical instrument like the bass viol having ten gut strings and movable finger-board. It was played with a bow, or plucked with the fingers like a guitar. Invented at the close of the Eighteenth Century, but never became popular.

polymorphous
Literally, having many forms: applied to a musical composition it means one in which there are many variations of the theme, as in a fugue or a canon.

polyphonic
1. Applied to a composition consisting of two or more voice-parts combined without losing their independent character, but producing an harmonious effect. Opposed to music having a single melody.
2. An instrument capable of producing two or more tones at the same time as the organ, piano or harp.

polyphonus
Having many tones. See also polyphonic.

polyphony
The art of making two or more independent parts move together with such freedom as to produce an harmonious effect.

Pommer (pôm′-mĕr) Ger. n.
A large instrument of the oboe family. It is now obsolete. This word is a corruption of the Italian word bombard.

pomposamente (pôm-pō-sä-mĕn′-tĕ) It. adv.
Pompously; majestically.

pomposo (pôm-pō′-sō) It. adj.
Pompous; majestic.

ponctuation (pôñkt-ü-äs-yôñ) Fr. n.
Punctuation; phrasing.

ponctuer (pôñk-tü-ā) Fr. v.
To point; make stops; to phrase.

ponderoso (pôn-dĕ-rō′-sō) It. adj.
Ponderous; heavy.

pont-neuf (päñ-nŭf) Fr. n.
A street song or common ballad such as was formerly sold on the Pont-Neuf, one of the bridges of Paris.

ponticello (pôn-tĭ-chĕl′-lō) It. n.
Literally, a little bridge: hence, the bridge of bow instruments.

pontifical choir
The choir of the Sistine Chapel in Rome. This is a college in Rome of thirty-two members who are trained as choristers to sing at all the solemn services in which the pope officiates in person. This college is of great antiquity and renown, having been founded, it is said, as early as the Fourth Century. These schools have been under the protection of the popes and because of their continuity have preserved in its original purity the music of the early church. Musicians of the greatest genius have belonged to the choir and have added to its music and effectiveness. Palestrina was at one time master, and it is through the performance of this body of singers that his mass, Missa Papæ Marvelli, has been given to us. This school earlier supplied singers for all the churches in Rome and many times in other cities, but the name pontifical choir is especially applied to the choir of the Sistine Chapel, in which the music is so conducted by its master and so intimately related and connected with the service itself that its effect upon the listeners is most wonderful. It is in this chapel and sung by this choir that the Miserere, sung in the office of Tenebræ, has called forth the well-merited admiration for its profound impressiveness.

poogye (poo′-gē) Hin.
A Hindoo flute which was blown through the nose.

porrectus (pŏr-rĕk-tŭs′) Lat. n.
The name of one of the neumes. Neumes were the characters used in medieval writing before the invention of lines and notes.

port (pôr) Fr. n.
Literally, the carrying: used to express the Italian portamento. See also portamento (It.).

portamento (pôr-tä-mĕn′-tō) It. n.
Literally, manner of carrying. This means a smooth gradual gliding from one note to another in one continuous

sound across an interval. The gradation must be imperceptible. This effect is best produced with the human voice, or on a bowed instrument by sliding a finger along the string. When the interval to be reached is covered smoothly without pause or break, the singer or player is said to have good portamento.

portando (pôr-tän′-dō) It.
From the Italian verb to carry; carrying.

portar (pôr-tär′) It.
Carry: used in giving instructions.

portar la battuta (pôr-tär′ lä bät-too′-tä) It.
Literally, carry the beat: hence follow the time.

portar la voce (pôr-tär′ lä vō′-chĕ) It.
Literally, carry the voice: hold the voice.

portatif (pôr-tă-tēf) Fr. n.

portativ (pôr-tä-tēf′) Ger. n.

porative Eng. n.
Literally, portable: the name given to an organ that can be carried or moved, as opposed to one that is permanently fixed.

portato (por-ta-to) It.
Carried; sustained.

portée (pôr-tā′) Fr. n.
Literally, a range: the staff.

porter la voix (pôr-tā lä vwä) Fr.
To carry the voice, that is, to glide smoothly and by imperceptible degrees from a low note to a high, or from a high note to a low one, skipping no intermediate notes. This manner of handling the voice or an instrument is called portamento.

portunal flute
An open organ stop producing a clarinet tone. Its pipe is wider at the top than at the bottom.

Portunen (pôr-too′-nĕn) Ger. n.
Bourdon. See also Bordon.

posato (pō-sä′-tō) It. adj.
Quiet; calm; sedate.

Posaune (pō-zow′-nĕ) Ger. n.
1. The German for trumpet or trombone.
2. A powerful reed stop in the organ. It has an eight or sixteen foot pitch, meaning that its lowest tone is either two or three octaves below middle C. Abbr. Pos.

Posaunenzug (pō - zown′ - ĕn - tsoog′) Ger. n.
Trumpet stop on the organ.

Posauner (pō-zow′-nĕr) Ger. n.
A trumpeter, or trombone player.

Poschette (pō-shĕt′-tĕ) Ger. n.
From the French pochette, meaning a pocket fiddle; called also a kit; a little fiddle used by dancing-masters.

posément (pō-zā-mäñ) Fr. adv.
Steadily; softly; gravely.

poser la voix (pō-zā lä vwä) Fr.
To place the voice; that is, to attack a note accurately.

positif (pō-zē-tēf) Fr. n.
1. A fixed organ as distinguished from a portable organ.
2. The French for choir organ.

position
1. On instruments like the violin position means the place of the left hand on the finger-board.
2. In chords this means the arrangement of the notes of the chord with reference to the lowest note. Abbr., pos.

position, close
Referring to chords, this means that the notes composing the chord are close together; that is, that the upper notes do not extend beyond the octave of the note on which the chord is based.

position, dispersed
Said of chords when the notes comprising them are far apart and extend beyond an octave. Also called open position.

position, first
That position of the left hand on the finger-board of a violin, or similar instrument in which the hand is nearest the nut, that is, the small bridge at the upper end of the finger board over which the strings pass to the screws, and the forefinger pressing the first tone or semitone of the open string.

position, fundamental
Said of chords when the note on which the chord is built is the lowest note of the chord.

position, half
In the first position the thumb and first finger presses the first tone or semitone of the open string; the half position is a modified first, in which the second, third and fourth fingers take the place generally held by the first, second and third fingers. The half position makes much easier the playing of pieces in certain keys.

position, original
See original position.

position, second
The left hand moves up toward the bridge and the forefinger presses the

same place that was pressed by the second finger in the first position.

position, third
The left hand moves up towards the bridge and the forefinger presses the same place that was pressed by the third finger in the first position.

Positive (pō-zē-tēf′) Ger. n.
A fixed organ as distinguished from a portable organ.

posta, di (dē pōs′-tä) It.
At once.

posthorn
A horn used by the postman, a simple bugle without keys.

posthume (pôs-tüm) Fr. adj.
Posthumous; music published after the death of the composer.

postlu deum (pōst-lū′ dē-ŭm) Lat.
An organ piece at the end of a church service; concluding voluntary.

pot-pourri (pō-poor′-rē) Fr. n.
A medley of various tunes strung together and contrasted.

potenza (pō-tĕn′-tsä) It. n.
Literally, potency.
1. The sound any instrument produces.
2. The name formerly used for a musical note or sign.

pouce (poos) Fr.
Literally, thumb: a direction in guitar music indicating that the thumb of the right hand should be passed lightly across all the strings.

poule, la (lä pool) Fr. n.
Literally, the hen: one of the figures of the quadrille.

pour faire passer dessous le pouce (poor fār päs-sā dĕs-soo lŭ poos)
To pass the thumb under the fingers.

pour finir (poor fē-nēr) Fr.
To finish; in order to close.

pour la premiere fois (poor lä prŭm-yăr fwä) Fr.
For the first time: in musical scores it means that on repetition of the composition this passage is to be omitted.

pour reprendre au commencement (poor rŭ-prăñdr ō kŏ-mäñs-mäñ) Fr.
To go back to the beginning.

poussé (poos-sā′) Fr. part.
1. From the verb, pousser, to push; hence, pushed.
2. In violin playing, the up bow.

prächtig (prĕkh′-tĭkh) Ger. adj.
Pompous; splendid.

prachtvoll (prăkht′-fōl) Ger. adj.
Full of splendor; magnificent.

præambulum (prē-ăm′-bŭ-lŭm) Lat. n.
A prelude; introduction.

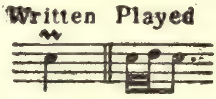
præcentor (prē-sĕn′-tōr) Lat. n.
Choir leader.

præfatio (prē-fā′-shĭ-ō) Lat.
Preface: in the celebration of the mass in the Catholic Church of both the East and West this is the division of the mass which precedes the canon. It begins with the words: Sursum corda, your hearts upward, that is, lift up your thoughts to Heaven. The use of the preface in the mass is of Apostolic origin and a large number of forms were in use, a special one for every feast. In use today in the Roman Church there are but eleven, assigned to different periods of the year; of these, the most beautiful and most profound is that of the Blessed Trinity. The Oriental Churches have no change of preface, each liturgy having one which is used throughout the year. In the Eastern Church it is called by the name Anaphora; which word really includes also the canon, though its beginning and ending is precisely like that of the preface.

The concluding words of the preface are: Holy, holy, holy, Lord God of Hosts; called the Sanctus, or the Seraphic Hymn. At solemn high mass, that celebrated with the assistance of deacon and subdeacon and accompanied by a full choir, the preface is chanted in full by the celebrant. The music is a very simple, plain chant, but of great solemnity and beauty. At the conclusion of the preface the sanctuary bell is rung to remind the people of the approach of the most solemn part of the service, the canon. It is also called the Inlatio, Inference or Immolatio.

præfectus chori (prē-fĕk′-tŭs kō′-rī) Lat.
Chorus leader.

Pralltriller (prăl′-trĭl-lĕr) Ger. n.
From prallen, to rebound, and triller, a trill. An inverted mordent; a kind of trill or shake consisting of the melody note, the note one degree above it, and the melody note again, for instance:



It consists thus of three notes,

played within the time of the melody note itself. The accent is usually given on the last note.

The Pralltriller is the exact opposite of the mordent, which has its auxiliary note below the melody note, instead of above it.

präludieren (prā-loo-de′-rĕn) Ger. v.
To play a prelude; to prelude.

Prästant (prā′-shtänt) Ger. n.
The principal four-foot stop in the organ. Its lowest one is one octave below middle C.

präzis (prā-tsēs′) Ger.
Practise.

Preambule (prĕ-äm-boo′-lĕ) Ger. n.
Prelude.

precentor
A leader or director of a church choir.

prechantre (prā′-shäntr) Fr. n.
A precentor, an officer in a cathedral who ranks next to the dean in dignity.

precipitamente (prā-chē-pĭ-tä-mĕn′-tĕ) It. adv.
Precipitately; hastily.

precipitanto (prā-chē-pĭ-tän′-tō) It. part., adj.
From Latin præceps, meaning headlong: precipitating; hurrying.

precipitato (prā-chē-pĭ-tä′-tō) It. adj.
Precipitate; hurried.

preciso (prā-chē′-zō) It. adj.
Precise; exact; definite.

preface
Important and familiar recitative; a dialogue and solo that is sung by the priest in the mass service. See also præfatio.

preghiera (prā-gĭ-ā′-rä) It. n.
Prayer.

prelude Eng. n.
prelude (prā-lüd) Fr. n.
preludio (prā-loo′-dĭ-ō) It. n.
Derived from præ, before, and ludere, to play. An introductory piece or movement. It may be elaborate and closely or loosely connected with what is to follow, as in operas, oratorios, and fugues, or it may be a simple little strain, as before hymns; and again, it may mean an extemporaneous composition played to prepare the ear for what is to follow. The organ prelude just before the church service is called the voluntary. In operas, the prelude and the overture are each used as introductions to the opera, but with this difference: the overture is wholly independent of the opera, while the prelude, Vorspiel, contains some of the leading motives, thus suggesting to you the opera itself. Gluck's preludes lead directly to the first scene of his operas, and he was the first composer to use the prelude in this manner. Wagner, who believed, too, in the close connection of the music of the opera, gave up his overtures and wrote his later operas with preludes. Tannhäuser, Rienzi and Der Fliegende Holländer have overtures, while his later operas, beginning with Lohengrin, have preludes. Later Wagner substituted a prelude for the Tannhäuser overture.

premier dessus (prŭm-yā dĕs-sü) Fr.
First treble or soprano.

première fois (prŭm-yăr fwä) Fr. n.
First time.

premiere partie (prŭm-yăr păr-tē) Fr.
First part.

preparation
A method in music of preparing the ear for a discord. A discord is said to be prepared when the note which forms the discord is heard just before it in a harmonious chord.

preparative note
A grace note placed before the melody note and taking some of the latter's time. Same as appoggiatura and leaning note.

preparazione (prā-pä-rä-tsĭ-ō′-nĕ) It. n.
Preparation. See also preparation.

prepared discord
A discord is said to be prepared when the note which forms the discord appears just before it in a harmonious chord.

prepared interval
Changing from a large to a small or from a small to a large interval by means of some intermediate notes.

prepared shake
A trill preceded by a grace note or a turn.

près de (prĕ dŭ) Fr.
Near to; close.

presa (prā′-sä) It.
Literally, a grasp: a sign used in continuous canons and fugues :S:, ·S·, + or ※ to show where the voices or instruments enter; called also a lead.

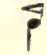
pressando (prĕs-sän′-dō) It. adj.
pressant (prĕs-säñ) Fr. adj.
pressante (prĕs-sänt′) Fr. adj.
Pressing; urgent; accelerating.

pressez (prĕs-sā) Fr. v.
Literally, to urge or hasten; to hurry the time; accelerate.

pressirend (prĕs-sē′-rĕnt) Ger. part. or adj.
Pressing; accelerating.

presstezza (prĕs-tĕt′-sä) It. n.
Quickness; rapidity.

pressure note
A note marked with an accent, thus indicating that the note is to be attacked softly, and suddenly increased in volume.



pressure tone
See also pressure note.

prestamente (prĕs-tä-mĕn′-tĕ) It. adv.
Rapidly; hurriedly.

prestant (prŭ-stäñ) Fr. n.
The French name for the fundamental stop of the organ, that one which gives the typical organ tone. Called diapason in English organ building, and Prinzipal in German.

prestissimo (prĕs-tĭs′-sĭ-mō) It. adj.
A very rapid movement; speedy. Abbr. prestmo.

presto (prās′-tō) It. adj.
Quick; nimble; rapid.

presto, ma non troppo (prās′-tō mä nōn trôp-pō) It.
Quick, but not too much so.

prick
A dot or point.
1. The name given to the head or dot of the note as distinguished from its stem.
2. As a verb, it means to prick or make dots, hence to write music.

prick song
The name given to the earliest written music, so called to distinguish it from extemporaneous music. The notes were called pricks.

priest, chantry
A priest who is employed to sing mass in the chantries; chapels endowed for the maintenance of a priest, who daily says mass for the soul of the donor or for friends named by him.

prima (prē′-mä) It. adj. or n.
First; chief.

prima buffa (prē′-mä boof′-fä) It.
Leading lady in comic opera.

prima donna (prē′-mä dŏn′-nä) It.
Literally, first lady; leading lady in opera; chief soprano.

prima donna assoluta (prē′-mä dŏn′-nä äs-sō-loo′-tä) It.
First female singer in an operatic establishment; the only one who can claim that title.

prima parte repetita (prē′-mä pär′-tē rā-pā-tĕ′-tä) It.
Repeat the first part.

prima vista (prē′-mä vēs′-tä) It.
At first sight.

prima volta (prē′-mä vōl′-tä) It.
Literally first turn; first time.

primary accent
Primary means first or chief: hence, the accent that begins the measure; it comes close after the bar. If two or more accents are used in a measure the other accents are called secondary.

primary chord
The common chord, the simple chord, formed from the fundamental keynote, its third, the interval of four half steps, the fifth or interval of seven half steps, and, usually, its octave.

primary form
A form of musical composition, the essential principle of which is the presentation of one principal musical thought, followed by another contrasting with it, and then a return to the original to conclude. The term lied form or song form was originally given to this style of composition, but as it came in time to include a great many different species as dances, marches, themes with variations and others, the name primary form was adopted as being more appropriate.

prime

Prime (prēm) Ger. and Fr.
1. The first tone, the tonic or keynote of a scale.
2. A tone on the same degree of the scale or staff with a given note.
3. The interval between any tone and a tone on the same degree with it.
4. The simultaneous combination of two tones on the same degree.

prime, superfluous
An interval in which one of the two primes is a flat or sharp.

primes
Two notes placed on the same degree of the scale and having exactly the same pitch. The prime is the first interval, that is the note itself, C is the prime of C.

primes, perfect
Two notes having identically the same pitch, with no chromatic tone interval between them. A unison.

Primgeiger (prēm′-gī-gĕr) Ger. n.
Prim, first, geiger, violinist: hence, the first violinist, usually called the first violin in the orchestra.

primicerio (prĕ-mĭ-chā′-rĭ-ō) It. n.
primicerio (pre-meeth-er′-ē-ō) Spa. n.
primicerius (prĭm-ĭ-sē′-rĭ-ŭs) Lat. n.
Precantor; cantor.

primo (prē′-mō) It. adj. or n.

First; chief. Abbr. Imo.

primo, tempo (tĕm′-pō prē′-mō) It.

First time: after a change of tempo a direction meaning to return to the original time in which the piece is written. Abbr. I°., tempo prim., t. p., primo temp.

primo buffo (prē′-mō boof′-fō) It.

The leading comedian in comic opera.

primo uomo (prē′-mō oo-ō′-mō) It.

The leading man in a play or opera.

Primtöne (prēm′-tā-nĕ) Ger. n.

From prim, first, and töne, tones; hence, the fundamental tones.

Primzither (prēm′-tsĭt-tĕr) Ger. n.

The treble or high pitched cithern.

principal

1. In organ building a stop of the open diapason, the typical organ tone group, giving a tone one octave above the note indicated on the finger-board; it is also called the octave. This stop is the one from which the others are tuned. In Germany, France and Italy the open diapson stop is called the principal, and the octave is called the octave principal.

2. The leading theme of a fugue as distinguished from the subordinate themes called answers.

3. An old orchestral instrument of the trumpet family. Abbr. Prin.

principal, bass

An organ stop of the open diapason class: the typical organ tone on the pedals.

principal cadence

The concluding strain of a composition or a movement, called principal because it is played in the principal key. Also called principal close.

principal close

A close played in the principal key, that is, the main key in which the piece is written.

principal key

The chief key in which the composition is written.

principal subject

Also called principal theme. The leading theme or subject of a composition, the following themes being called subordinate, or variations, or in a fugue, the answers.

principal voices

The leading voices.

principal-work

The cylindrical open pipes that give the diapason, which is the pure

typical organ tone. Also called the principal-stops.

principale (prēn-chĭ-pä′-lĕ) It. n.

The Italian name for the open diapason stop; this is the stop which gives the typical organ tones.

principale, nota (nō′-tä prēn-chĕ-pä′-lĕ) It.

A principal or essential note: as the harmony note in a turn or shake.

principalino (prēn-chĭ-pä-lē′-nō) It. n.

The name given to the organ stop which produces the typical organ tone. It is an eight-foot stop sounding as its lowest tone, C, two octaves below middle C.

principio (prĭn-chē′-pĭ-ō) It. n.

Principal; beginning.

Prinzipal (prēn-tsĭ-päl′) Ger. n.

Principal. See also principal.

prise du sujet (prēz dŭ sü-zhā) Fr.

Entry of the subject.

prix de Rome

See Rome, prix de.

Probe (prō′-bĕ) Ger. n.

Rehearsal.

procéder (prō-sā-dā) Fr. v.

To proceed; to progress.

proceleusmatic (prŏs-ĕ-lūs-măt′-ĭk) Eng. n. from Grk.

A metrical foot composed of four short syllables or notes, thus: ◡ ◡ ◡ ◡. The word is derived from the Greek, meaning to urge or drive on. A song called the proceleusmatick was used to animate the rowers of galleys. It is the equivalent of a double pyrrhic.

procella (prō-chĕl′-lä) It. n.

Literally, a storm or peril: a musical description of a storm.

proem

A prelude or introduction.

professeur de chant (prō-fĕs-sŭr dŭ shäñ) Fr.

A professor of vocal music.

professeur de musique (prō-fĕs-sŭr dŭ mü-zēk′) Fr.

professore di musica (prō-fĕs-sō′-rĕ dē mo′-zĭ-kä) It.

Professor of music.

program

From pro, before, and from gram, write. A printed or written list of the selections to be sung or played, set down in the order in which they are to be rendered. The titles and the names of the composers and performers are usually added and often short descriptions of the compositions.

program music
Music which contains a program or succession of ideas forming the description of some emotion, condition, scene or event. The description must be only suggestive or the composition deteriorates into descriptive music which contains direct imitations of subjects such as bird calls. Program music is more subtle and requires more delicate handling, descriptive pieces being classed as popular.

programmist
1. One who is devoted to program music.
2. A critic or a theorist who favors composing according to program.

progrès (prō-grĕ) Fr. n.
Progress; improvement.

progressio harmonica (prō-grĕs′-sĭ-ō här-mŏn′-ĭ-cä) Lat.
A stop in German organs, composed of more than one pipe to each corresponding key of the keyboard. In the bass there are two pipes, gradually increasing to three, four or five in the treble.

progression
1. Progression, melodic.
2. Progression, harmonic.

Progression means the manner in which the sounds of a composition advance. There are two kinds of progression:

1. When the sounds of a composition move along in a melody or tune, this movement is called melodic progression.
2. But when the sounds follow each other in chords formed according to the rules of harmony, the movement is called harmonic progression.

progression, retarded
See retarded progression.

Progressionsschweller (prō - grĕs - sĭ-ōns′-shvĕl′-lĕr) Ger. n.
Literally, a swell of progress: an organ contrivance by means of which the stops are gradually opened and closed. This produces a gradual increase, then a diminution of tone.

progressive
This name is given to those mixture stops in organ building in which the number of ranks increases with the pitch. For example, when C on the bass staff is struck on the keyboard, this stop sounds two pipes; an octave higher, it sounds three pipes; and so on, till the number of pipes reaches five or more. By producing so many tones at once to a key, brilliancy is added.

prolatio major (prō lā′-shĭ-ō mā′-jŏr) Lat.
Prolation is the division of the semibreve, or whole note, into minims or half notes. Major prolation was the division of the semibreve into two minims. It was indicated by a dot in the time signature.

prolatio minor (prō-lă′-shĭ-ō mī′-nŏr) Lat.
Prolation is the division of the semibreve, or whole note, into minims, half notes. Minor prolation required the division of a semibreve into three minims. The absence of the dot in the time signature, marked minor prolation. See also prolation.

prolation
In the original plain chant, the notes were of equal duration. In the Twelfth Century the old square notes were given a measurable value, and later were called maxima, longa, brevis, semibrevis, minima and semiminima. To express rhythm three terms were used, mode or modus, time value or tempus, and prolation, which is the relation of semibreves or minims. Prolation was either major or minor. Major was indicated by a dot placed after the time signature. In the major, one semibreve was equal to two minims.

prolation, note of
A note that is extended beyond its original and nominal duration, by the addition of a dot or hold.

prolazione (prō-lä-tsĕ-ō′-nĕ) It.
Prolation. See also prolation.

prologhetto (prō-lō-gĕt′-tō) It. n.
Prologue.

prologue, musical
The preface, or introduction to a musical composition or performance; a prelude.

prolonged shake
A shake which may be opened and closed at pleasure.

prolongement (prō-lôñzh-mäñ) Fr. n.
Literally, continuation.

1. A device on a reed organ by means of which a tone continues after the key has been struck on the keyboard.
2. In a piano, a part of the mechanism which holds the dampers away from their place of rest on the strings, and is controlled by a pedal called the sustaining pedal.

promenade concert
A musical entertainment during which the audience promenade the hall instead of being seated.

promptement (prôñt-mäñ) Fr. adv.
Promptly; quickly; swiftly.

prontamente (prōn-tä-mĕn'-tĕ) It. adv.
Readily; promptly.

pronto (prōn-tō) It. adj.
Prompt; quick; ready.

pronunziato (prō-noon-tsĭ-ä-'-tō) It. adj.
Pronounced; enunciated.

proper chant
In old music this was the name given to the key of C major.

proportion
1. Used with notes with reference to their relation to each other in length of time.
2. Used with intervals with reference to their relative differences in pitch.

proposta (prō-pōs'-tä) It. n.
Literally, something which is proposed; hence, the theme or subject in a fugue, as distinguished from the answers.

proprietas (prō-prĭ'-ĕ-tăs) Lat.
In ancient music another name for the ligatur, a connecting curve, when the first note of the group thus connected was a breve.

prosar
prosarium (prò-ză'-rĭ-ŭm) Lat. n.
A service book of the Roman Catholic Church, containing the proses. A prose is a hymn, which is sung after the gradual. These hymns were called proses from the style of their meter, the rhythm depending, as in modern prose, upon the accent, and distinguished thus from the ancient verses, which depended upon the length of the vowel for their meter. These hymns were written in the mother tongue or in Latin.

proscenio (prō-shā'-nĭ-ō) It. n.
Proscenium; the place in front of the scene or scenery; the stage.

proscenium
From the Greek, before and scene. In ancient theatres that part of the stage immediately in front of the back wall; it was a shallow rectangle behind the stage proper. In the modern theatre this is that part of the stage in front of the drop curtain.

proscorda (prŏs-kŏr-dä) Grk. n.
An ancient varied instrumental accompaniment to a song. Before this time all such instrumental accompaniments were in unison with the voice.

proslambanomenos (prŏs - lăm - bä - nŏm'-ē-nŏs) Grk. n.
The added note, so called because it is the lowest note of the Greek scale and was added below their lowest tetrachord. Its tone approximately corresponds to A in the first space of the bass staff.

prosodia (prŏ-sō'-dĭ-ä) Grk n.
Among the ancient Greeks a sacred hymn sung in honor of their gods.

prosody
A rhythmic division of a verse with reference to the accent and the number of syllables. In Greek music prosody meant a song together with the words and the accompaniment all marked out.

Prospekt (prōs-pĕkt') Ger. n.
The front part of an organ, the part that faces the audience.

Prospektpfeifen (prōs - pĕkt - pfī - fĕn) Ger. n., pl.
The front pipes of an organ; those that show.

protagonista (prō-tä-gō-nēs'-tä) It. n.
Protagonist: the leading character or actor in a play.

proteus
A keyboard stringed instrument invented in 1650 by Nigetti.

prothalamion (prō-thă-lā'-mĭ-ŏn) Grk. n.
A nuptial song.

protus
The name given to the first church mode in medieval music. See also church modes.

prova (prō'-vä) It. n.
Rehearsal; demonstration.

prova generale (prō'-vä jān-ā-rä'-lĕ) It.
prova grande (prō'-vä grän'-dĕ) It.
General rehearsal; final rehearsal.

provençales (proo-väñ-săl') Fr. n.
Troubadours from Provence.

prycke (prĭck) n. and v.
See prick.

psallette (săl-lĕt) Fr. n.
The maîtrise: a school in France, formerly connected with a cathedral for the education of singers. Before the Revolution, most of the French musicians were educated at them. Few such schools still exist in France.

psalm
1. From a Greek word meaning to pluck a string: hence, a harp song taken from the Jewish religion by the Christians and highly developed in various manners.

2. A sacred hymn, in which expressions of praise and thanksgiving are prominent.

psalm-melodicon

An instrument of the wood-wind class, having eight fingerholes and twenty-five keys. It had a compass of four octaves, and was so constructed that from four to six tones could be sounded at the same time. Also called an Apollolyra.

Psalmbuch (psäl'm-bookh) Ger. n.

Psalter or book of Psalms.

Psalmgesang (psäl'm-gĕ-zäng) Ger. n.

Psalmody.

psalmist

A writer or composer of psalms; especially one of the authors of the psalms in the Bible; specifically David.

psalmista

In the early church a minor order of clergy who had charge of the singing; a cantor; precentor.

Psalmlied (psäl'm-lēt) Ger. n.

A psalm; a sacred hymn.

psalmody

The art or practise of psalm singing.

Psalmsammlung (psäl'm-zäm'-loongk) Ger. n.

Collection of psalms.

Psalmsänger (psäl'm-sĕng-ĕr) Ger. n.

Psalm singer; psalmodist.

Psalter (psäl-tĕr) Ger. n.

Psaltery. See also psaltery.

psalteriae (săl-tē'-rĭ-ē) Lat. n.

In ancient times the women who sang and played during a feast.

psaltérion (psăl-ā'-rĭ-ôñ) Fr. n.

psalterium (săl-tē'-rĭ-ŭm) Lat. n.

psaltery Eng. n.

An ancient musical instrument of the zither family, having a few or many strings, and plucked with the fingers or with a plectrum. Its use extended from biblical times down to the Seventeenth Century.

psaltery rings

Flat rings upon which are quill-like projections. They are worn upon the finger tips and used in playing the psaltery.

psaume (psōm) Fr. n.

A psalm.

psaume des morts (psōm dā môr) Fr.

Death psalm; funeral hymn.

psautier (psōt-yā) Fr. n.

Psalter; psalm book.

pulcha (pool'-chä) Rus. n.

pulka (pul-ka) Bohem. n.

Polka.

pulpitum (pŭl-pĭt-ŭm) Lat.

The ancient Greek stage. It was divided into two parts, the front was a shallow rectangular space called the longeum, from the center of which the chief actors spoke. Behind this was another rectangular space, shallow but not so wide, called the proscenium. From the back of the longeum to the right and left of the proscenium extended a wall as high as the uppermost row of the spectators' seats. At the front was a space for the chorus.

2. An ancient sacred song corresponding to the anthem, called in early times a motet.

pulsatile instruments

Pulsatile instruments are the instruments of percussion, that is, those instruments whose tones are produced by blows, such as the drum, the cymbals, the tambourine.

pulsator organorum (pŭl-sā'-tŏr ôr-gä-nō'-rŭm) Lat.

From the Latin pulsare, to strike; hence, an organ player. The name was originally used because the early organ keys were so broad and heavy that the performer was obliged to strike them with his first.

Pultvirtuos (poolt'-vēr-too-ōs) Ger. n.

Pult is German for desk, in this case a conductor's desk, and virtuose is a virtuoso, one who is a master of his art; hence, a celebrated leader of an orchestra, as Theodore Thomas.

punctus (pŭnk-tŭs) Lat. n.

A dot or point; old name for note.

punctus contra punctum (pŭnk-tŭs kŏn-trä pŭnk-tŭm) Lat.

Literally, point against point, that is, note against note, or counterpoint.

Punkt (poonkt) Ger. n.

Literally, a dot; period; note.

punktiert (poonk-tērt') Ger. part.

Literally, dotted: staccato.

punktierte Noten (poonk-tēr'-tĕ nō'-tĕn) Ger. n., pl.

Dotted notes.

punta (poon'-tä) It. n.

Point; tip.

punta d'arco (poon'-tä d'är-kō) It.

Literally, the point of the bow. A punta d'arco, with the point of the bow.

punta d'organo (poon'-tä dôr-gä-nō) It.

Point of the organ. Equivalent to organ point, pedal point.

punta per punta (poon'-ta pĕr poon'-tä) It.

Literally, point for point, that is,

note for note, or, as it is called, counterpoint.

puntato (poon-tă′-tō) It. part.
Dotted, punctuated.

punto coronata (poon′-to kôr-ō-nä-tä) It.
Literally, a crowned point; hence, the pause or hold sign. 𝄐 or 𝄑

pupitre (pü-pētr) Fr.
The French for desk; hence, a music stand.

pupitre-improvisateur (pü-pēt′-răñ-prō-vē-zä-tŭr′) Fr.
A melograph: this is an electric instrument which records the duration and the order of the notes as played in any piece on a piano.

purfling
From purfle, to ornament; hence, the decorative border along the edge of the body of violins.

putti (poot′-tē) It. n.
Small boys; such as choir boys.

pycnon
See pyknon.

pykna (pĭk′-nä) Grk.
The half tone and the quarter tone steps in the enharmonic and chromatic modes of the Greeks.

pyknon
From the Greek word meaning close, compact.
1. Name given to the intervals in the Greek chromatic scale. These intervals measured about a quarter step.
2. In medieval music, a semitone.
3. Also used to mean close notes.

pyladeios (pī-lăd′-ē-yōs) Grk. n.
A dance that was most skilfully performed by Pylades, a celebrated Greek dancer of the time of Cicero. In a good natured contest with the latter, Pylades, with two or three others of the same profession, is said to have expressed more by dancing postures than Cicero did by his eloquence.

pyramidal flute
An eight-foot wood stop on the organ. Its lowest tone is two octaves below middle C.

pyramidon (pĭ-răm′-ĭ-dŏn) Grk. n.
An organ stop of sixteen or thirty-two foot tone, whose pipes have the shape of an inverted pyramid, four times as wide at the top as at the bottom. The tone is strikingly grave, having the quality of a stopped pipe tone, and can sound as low as three or four octaves below middle C.

pyrophone
From the Greek words, fire and sound. A musical instrument in which the sounds are produced by jets of gas burning under graduated tubes. Invented by Kastner in 1875, and sometimes called a chemical harmonicon. An electric attachment connected with the keyboard produces the flames in the tubes. Its register is from C to C″.

pyrrhic (pĭr′-ik) Eng. n. from Grk.
1. A metrical foot consisting of two short syllables or notes, thus: ◡ ◡. It is also called dibrach, pariambus, and single or disemic proceleusmatic.
2. An ancient Greek military dance in which the dancers were armed. The movements represented attempts to parry strokes of an enemy, or to inflict injury upon him, and the dance was regarded as a part of military training.

pyrrhichius (pī-rĭk′-ĭ-ŭs) Eng. n. from Grk.
Pyrrhic. See also pyrrhic.

Pythagorean
Applied to a method of measuring intervals of music, as set forth by Pythagoras, who judged the intervals by the mathematical relations of the vibrations which produced the notes. His opponents judged the intervals by the ear alone.

Q

Q
The letter used in cello music, inverted, to indicate that the thumb is to be pressed across the strings to stop them.

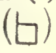
Quadramusik (kwä-drä-moo-zek′) Ger. n.
Literally, square music. A term applied to music of olden times which was written in square notes.

quadrata, nota (nō′-tä kwăd-rā′-tä) Lat.
A Gregorian or plain song note, referring to the shape not to its location in the scale.

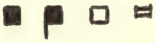
quadrate

A square having four equal and parallel sides.

1. Applied to the natural sign (♮) which derived from B quadratum, the square sign which stood for B natural.



2. In medieval music, a breve.



quadreble syghte

An expression applied by old writers on harmony to the rule for accompanying with the proper chords of harmony, the eight notes of the key or scale whether in ascending or descending order. See also, rule of the octave.

quadricinium (kwăd-rĭ-sĭn′-ĭ-ŭm) Lat.

A quartet; a composition in four parts.

quadriglio (kwä-drēl′-yō) It. n.

See **quadrille.**

quadrille

A square dance for four couples and sometimes more than four. It is a composite sort of a dance which came into vogue in the middle of the Eighteenth Century. It originated in France, where it soon grew to be a popular feature of the French ballets, and was originally danced by four, six, eight, or twelve dancers, who dressed alike and danced the dance in little companies. The dance varied greatly at first, depending upon the originality of the dancing-master for frequent innovations. But it settled into its present form about the beginning of the Nineteenth Century and has undergone but little change since.

It consists of five distinct figures, each figure based upon or borrowed from a popular dance. The first called in France, Le Pantalon, took its name from a popular Eighteenth Century dance, danced to a tune beginning with the words, Le Pantalon. The second figure is L' Ete, and is a very intricate and graceful dance of that period. La Poule, the third figure, goes back to this same date. The Pastourelle is a survival of the old three distinct parts repeated. Sometimes the Trenise is combined with the fourth figure or is substituted.

When first danced the steps were so intricate and so varied, and the time so lively, that the history of the quadrille like that of the galop tells a tale of degeneration. Later, however, the steps were simplified and the time made slower and its popularity spread through Europe and America.

The music for the quadrille is scarcely ever original. As a rule, favorite tunes, and even selections from operas, and more dignified compositions were used to furnish the music. Some quadrille music has been written but not much of it.

The couples, four in number, arrange themselves in the form of a hollow square facing the center. The dancing-master or the leader of the orchestra, then calls off the various figures, and these are danced first by couples north and south, and then by those east and west, and thus the four couples alternate through all the figures. Sometimes all four couples dance at the same time and wind in and out in chains.

Because of the slow movement, the dance has long been a great favorite with old as well as young. Old people dance a quadrille long after their waltzing days are over. The dance is declining in popularity, but is still a frequent number on many a dance program. The music alternates in three-four, six-eight and two-four time.

quadripartite (kwăd-rĭ-pär′-tĭt) **Lat. n.**

quadripartite (kăd-rē-păr-tēt) Fr. n.

A composition of four voices; a quartet; a composition in four parts for voices or instruments.

quadro (quä′-drō) It. n.

quadrum (kwăd′-rum) Lat. n.

The sign for a natural.

quadruple

Fourfold.

quadruple counterpoint

Counterpoint in which four melodies are so contrived as to be mutually usable above or below one another by transposition.

quadruple croche (kăd-rüple krōsh) Fr.

quadruple quaver

A sixty-fourth note.

quadruplet

1. A group of four equal notes joined together, to be played in the same time that three or six of these same notes would have in the measure.

2. Any group of four detached notes which are to be played to the same time value as three notes of the same kind.

quantity

The length of time given to a note or syllable.

quart Eng. n.

quart (kăr) Fr. n.

1. The interval of a fourth.

2. The fourth tone of a scale or subdominant.

quart (kwärt) Ger. pref.

A prefix which indicates that an instrument is a fourth higher or a fourth lower than the normal instrument.

quart de mesure (kăr dŭ mŭ-zür') Fr.

A quarter rest.

quart de son (kăr dŭ sôñ) Fr.

A quarter tone.

quart de soupir (kăr dŭ soo-pēr') Fr.

A sixteenth rest.

quart de ton (kăr dŭ tôñ) Fr.

A quarter tone.

quarta modi (kwär-tă mō'-dī) Lat.

The fourth degree of a scale; the subdominant. Also called quarta toni.

quarta toni (kwär-tă tō-nī) Lat.

The fourth degree of a scale; the subdominant. Also called quarta modi.

quarte (kărt) Fr. n.

Quarte (kvär'-tĕ) Ger. n.

The interval of a fourth, or five half steps.

quarte augmentee (kărt ōg-mäñ-tā') Fr.

Augmented fourth; an interval of six half steps.

quarte de nazard (kărt dŭ nă-zăr') Fr.

An organ stop of two feet length, so-called because it is a fourth above the nazard or twelfth.

quarte de ton (kăr dŭ tôñ) Fr.

The fourth tone of the scale, or subdominant.

quarte diminuee (kărt dē-mēn-ū-ā') Fr.

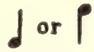
Diminished fourth: an interval of four half steps.

Quartenfolgen (kwärt'-ĕn-fōl'-khĕn) Ger. n.

Consecutive fourths.

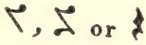
quarter note

A crotchet, a note whose duration is half that of a half note.



quarter rest

A rest equivalent in time value to a quarter note.



quarter tone

An interval equivalent to one-half of a semitone or half step, as between D sharp and E flat on the violin.

quartes (kärt) Fr. n.

Fourths.

quartet

1. A composition arranged for four voices or instruments.

2. A composition in a sonata form in four parts.

3. A term applied to the four performers themselves. Equivalent to Quartett (Ger.). Abbr. qtte., 4tte.

quartet, string

1. A composition arranged for four stringed instruments; as, first and second violins, viola and violoncello.

2. The four performers on these instruments. See also string quartet.

quartet, wood

A quartet which is formed by the flute, oboe, clarinet and bassoon.

quartettino (kwär-tĕt-tē'-nō) It. n.

A short quartet.

Quartfagott (kvärt'-fä-got') Ger. n.

An obsolete kind of bassoon once used as a tenor to the hautboy. Its tone is an interval of a fourth lower than the ordinary bassoon.

Quartflöte (kvärt'-flā'-tĕ) Ger. n.

A flute which produces a tone a fourth higher in pitch than that of the ordinary flute.

Quartgeige (kvärt'-gī'-khē) Ger. n.

A small violin which produces tones at an interval of a fourth higher than the ordinary violin. Piccolo violin.

quarto (kwär'-tō) It. adj.

Fourth: a quarter rest.

quarte d'aspetto (kwär'-tō d'äs-pĕt'-tō) It.

A sixteenth rest.

quarto di tuono (kwär'-tō dē too-ō'-nō) It.

Quarter tone.

quarto violino (kwär'-tō vē-ō-lē'-nō) It.

Fourth violin.

Quartposaune (kvärt' - pō - zow' - nĕ) Ger. n.

An obsolete kind of bassoon whose tone is a fourth lower than that of the ordinary bassoon. Synonym of Quartfagott.

Quartsextakkord (kvärt' - sĕxt' - äk-kôrd) Ger. n.

A six-four chord. See also second inversion.

quasi allegretto (kwä-zī äl-lā-grĕt'-tō) It.

Literally, almost allegretto: indicating a rapidity somewhat animated but not as quick as allegro.

quasi andante (kwä'-zĭ än-dän''-tĕ) It.

Almost an andante: that is, moderately slow, but not quite an andante.

quasi presto (kwä′-zĭ prās′-tō) It.

Almost a presto: indicating a somewhat rapid degree; fast, but not as fast as presto.

quasi recitativo (kwä′-zĭ rā-chē-tä-tē′-vō) It.

Literally, almost a recitative: a composition very similar to a recitative or musical declamation, but in which recitative form is not strictly adhered to.

quasi una fantasia (kwä′-zĭ oo-nä fän-tä-zē′-ä) It.

Literally, almost a fantasia: a composition in which form is displaced by the style of a fantasia.

quatre (kătr) Fr. adj. and n.

Four.

quatre mains, à (ä kătr măñ) Fr.

For four hands; a piano duet.

quatrible

An ancient species of counterpoint, consisting of progression in parallel fourths, that is, the two or more parts progress at the fixed interval of a fourth, five half steps apart.

quatricinium (kwăt-rĭ-sĭn′-ĭ-ŭm) Lat. n.

Four-part composition.

quattricroma (kwăt-trĭ-krō-mä) It. n.

A sixty-fourth note.

quattro (kwăt′-trō) It. adj. or n.

Four.

quatre main, à (ä kătr măñ) Fr.

For four hands; a piano duet.

quatuor (kăt-ü-ôr) Fr. n.

A quartet.

quaver

An eighth note.

quaver, quadruple

A sixty-fourth note.

quaver rest

An eighth rest.

Querflöte (kvār′-flā′-tĕ) Ger. n.

The cross or transverse flute which is played by blowing at the side. Equivalent to flauto traverso.

querimonia (kwĕr-ĭ-mō′-nĭ-ä) Lat. n.

Religious lamentation; a cantata of a somber or religious character.

Querpfeife (kvār′-pfī′-fĕ) Ger. n.

A fife.

Querstand (kvār-shtänt) Ger. n.

False relation in harmony. A chromatic tone not prepared in same voice.

Querstrich (kvār′-shtrĭkh) Ger. n.

1. Ledger line.

2. A heavy line drawn across the stems of a group of notes.

queue (kū) Fr. n.

Literally, tail.

1. The stem of a note.

2. The tail-piece of violins and like instruments.

Qui tollis (kwī tŏl′-lĭs) Lat.

The first two words of the phrase: Who takest away the sins of the world, a part of the Gloria.

quickstep

English name for the music of the quick march in the army, in which about one hundred and twenty steps are taken in a minute.

quietamente (kwē-ā-tä-mĕn′-tĕ) It. adv.

Quietly; calmly; serenely.

quieto (kwē-ā′-tō) It. adj.

Quiet; calm; serene.

quilisma (kwĭ-lĭs′-mä) Grk. n.

In medieval music a sign which denoted a shake or trill.

quindecima (kwēn-dā′-chē-mä) It. n.

1. The interval of a fifteenth, or double octave.

2. An organ-stop two octaves above the foundation-stops.

Quindezime (kvēn-dā′-tsē-mĕ) Ger. n.

The interval of a fifteenth. See also fifteenth.

quinible

1. An ancient species of counterpoint, consisting of progression in parallel fifths, that is, two or more parts progress in the fixed relation of fifths to each other. The progression by fifths was often unpleasant and because of this unpleasant effect they were generally condemned by musicians.

quinque (kwĭn′-kwē) Lat. adj. or n.

Five.

quinquegrade

Consisting of five whole tones.

quint

1. The interval of a fifth, seven half steps.

2. An organ stop which produces tones a fifth above the normal pitch of the keys used.

3. The E string of a violin.

quint-stride

The progression of a fifth or seven half steps, either in melody or harmony.

quinta (kwĭn′-tä) Lat. n.

The interval of a fifth, or seven half steps. See also quint, definitions 2 and 3.

quinta acuta (kwĭn-tä ä-kū′-tä) Lat.

An interval of a fifth, seven half steps above the keynote.

quinta decima (kwĭn′-tä dĕs-ĭ-mä′) Lat.

Equivalent to quindecima.

quinta ed una (kwēn'-tä ĕd oo-nä) It.
See Quintaton (Ger.).

quinta falsa (kwēn'-tä fäl'-sä) It.
Literally, false fifth: the diminished fifth, an interval containing six half steps, a semitone lower than a perfect fifth. This relation in counterpoint is called false because of the difficulty that the singer of a following part would have in correctly intoning the diminished interval, having already impressed on his ear the regular interval of the former singer.

quinta gravis (kwĭn'-tä grā'-vĭs) Lat.
Literally, a heavy fifth: applied to the fifth form below the finalis or closing of the ecclesiastical accents or melodic forms used in the Roman Catholic Church in chanting the collects, epistles and gospels.

quinta modi (kwēn'-tä mō'-dē) It.
quinta toni (kwēn'-tä tō'-nē) It.
The fifth tone of the scale, or dominant.

Quintabsatz (kvēnt'-äp-zäts) Ger. n.
Quintabschluss (kvēnt' - äp' - shloos) Ger. n.
See imperfect cadence.

quintadena
See Quintaton (Ger.).

quintato (kwēn-tä'-tō) It. n.
A quintet.

Quintaton (kvēn'-tä-tōn') Ger. n.
In an organ, a flue-stop whose pipes are closed at the top and which produce various pitches.

Quintbass (kvēnt'-bäs) Ger. n.
An organ stop connected with the pedals and composed of pipes that produce tones the interval of a fifth above the corresponding pedals.

quinte cachée (kănt kă-shā') Fr.
Hidden fifths.

quinte de viole (kănt dŭ vē'-ôl) Fr.
The viola.

quinte octaviante (kănt ôk-tă-vē-änt') Fr.
The interval of a twelfth, or an octave and a fifth.

Quintenfolgen (kvēn'-tĕn-fōl'-khĕn) Ger. n.
Quintenparallelen (kvēn'-tĕn-pär-äl-lā'-lĕn) Ger. n.
Consecutive fifths.

quintenrein (kvēn'-tĕn-rīn) Ger. adj.
True or perfect fifths: applied to the strings of bow instruments, which are tuned an interval of a fifth apart.

Quintenzirkel (kvēn' - tĕn - tsēr' - kĕl) Ger. n.
See circle of fifths.

quinter (kăñ-tā') Fr. v.
To sing in strictly parallel motion at the interval of seven half tones. Synonym of quintoier.

quinterna (kwēn-tĕr'-nä) It. n.
quinterne Eng. n.
An obsolete instrument of the lute family, which was one of the early forms of the modern guitar.

quintet
A composition for five voices or instruments. Abbr. 5tte.

Quintfagott (kvēnt'-fä'-gōt) Ger. n.
The small bassoon which produces tones a fifth higher than the normal instrument. Synonym of fagottino.

Quintfuge (kvēnt'-foo'-gĕ) Ger. n.
Signifying that the answer or third division in a fugue is a fifth, seven half steps higher than the subject or first division.

Quintgedackt (kvēnt'-gĕ-däkt') Ger. n.
An organ stop whose pipes produce tones the interval of a fifth higher than the normal pitch of the corresponding key of the keyboard. Synonym of quint.

quintieren (kvēn-tē'-rĕn) Ger. v.
To overblow by a twelfth, an octave and a fifth, seven half steps, as in the clarinet.

quintoier (kwăñ-twä-yā) Fr. v.
1. To sing a song in which the two voices proceed in strictly parallel motion at the interval of seven half tones. Synonym of quinter.
2. To overblow a wind instrument in such a way as to produce a tone or interval twelve notes above the key used.

quintole
A quintuplet; a group of five equal notes.

quinton (kwăñ-tôñ) Fr. n.
1. The treble viol, having five strings.
2. The tenor viol.

Quintsaite (kvēnt'-zī'-tĕ) Ger. n.
The treble string of an instrument.

Quinttöne (kvēnt'-tā'-nĕ) Ger. n.
Tones reached by ascending or descending from middle or standard C in skips of perfect fifths, or seven half steps.

quintuor (kwăñ-tü-ôr) Fr. n.
A quintet.

quintuple
Fivefold.

quintuple rhythm
Rhythm or time characterized by five beats or pulses to the measure.

quintuplet

A group of five equal notes to be performed in the time of three, four, or six.

quintuplum (kwĭn′-tū-plŭm) Lat. n.

The fifth part, or highest, in ancient counterpoint.

quintus (kwĭn′-tŭs) Lat. n.

The interval of a fifth, or seven half steps. See quint, definitions 2 and 3.

quintus decimus (kwĭn′-tŭs dĕs-ĭ-mŭs) Lat.

The interval of a fifteenth.

Quintviola (kvēnt′-fē-ō′-lä) Ger. n.

1. The five-stringed treble viol. Equivalent to quinton.

2. An organ-stop whose pipes produce tones a fifth above those of the gamba.

quinzième (kăñz-yĕm) Fr.

A fifteenth.

quire

A choir; that part of a church allotted to the choristers.

quirister

A chorister.

quodlibet (kwŏd-lĭ′-bet) Lat. n.

A fantasia; a fanciful or humorous harmonic combination of two or more well-known melodies, sometimes degenerating into what is known as a Dutch Concert. Synonym of quot libet.

Quoniam tu solus (kwō′-nĭ-ăm tū sō′-lŭs) Lat.

The first three words of the phrase: For thou only art Holy, a part of the Gloria.

R

raban (ră-băn′) Hin. n.

A small East Indian drum, beaten with the hand; a tambourine.

rabbia (räb-bē′-ä) It.

Rage; fury; madness; violent passion: usually used with con, with, with rage; madly, violently.

rabé (rä-bā′) Spa. n.

rabel (rä-bĕl′) Spa. n.

The rebec: an ancient instrument of three strings played with a bow; a primitive violin. See also rebec.

raccontando (räk-kŏn-tän′-dō) It. pres. part.

Relating; telling; reciting: in a descriptive style.

raccourcir (răk-koor-sēr′) Fr. v.

To shorten; contrast; abridge.

Rackett (räk-ĕt′) Ger. n.

The name given a family of woodwind instruments, similar to the bassoon. The rackett had a weak tone on account of its many curves, but Denner improved it by reducing the number of curves, giving it the name Rackettfagott. It has long been obsolete, as have also the organ stops of eight or sixteen feet pitch, resembling in tone the wind instrument for which they were named. Also spelled Rankett.

racler (ră-klā′) Fr. v.

To scratch, or scrape: applied to poor playing of stringed instruments, as in racler le boyau, to scrape the fiddle, that is, to play badly.

racleur (ră-klŭr) Fr. n.

A scraper, a poor fiddler, one who plays a stringed instrument badly.

raddolcendo (räd-dôl-chĕn′-dō) It. part.

Growing softer and sweeter; becoming calmer. Abbr. raddol.

raddolcente (räd-dôl-chĕn′-tĕ) It. adj.

Softening; assuaging; calming.

raddolcito (räd-dôl-chē′-tō) It. adj.

Calmed; sweetened; softened; pacified.

raddoppiamento (räd-dōp-pĭ-ä-mĕn′-tō) It. n.

Redoubling, reduplication: the doubling of an interval of the notes of a chord or the parts of a composition.

raddoppiate note (räd-dōp-pĭ-ä′-tĕ nō′-tĕ) It.

Redoubled notes: notes repeated or reiterated in the octave above or below by the same or a second instrument.

raddoppiato (răd-dōp-pĭ-ä′-tō)

Redoubled; doubled, increased, augmented: passo raddoppiato, step doubled, a quickstep.

Radel (rä′-dĕl) Ger. n.

Literally, a small wheel: applied to a solo song with a refrain in chorus. Synonym of Rundgesang.

radiating pedals

A fan-shaped pedal keyboard, the pedals of which are close together in the front but gradually grow farther apart as they extend backwards. The radiating pedal board is usually concave also, the pedals being slightly graduated in height from the center to the sides.

radical bass

A bass which is made up of the first note of a chord or succession of chords and is played as the bass of these chords. This bass is not strictly the first note of all chords but this first or fundamental note appears frequently enough to give rise to the term.

Radleier (rät′-lī-ĕr) Ger. n.

Wheel-lyre: the hurdy-gurdy, a stringed instrument played by a wheel. Equivalent to rote. See also hurdy-gurdy.

Rädlmaschine (rādl-mä-shē′-nĕ) Ger. n.

Valve or piston mechanism; the device for playing chromatic notes, sharped or flatted notes, on some kinds of horns, trumpets and cornets, operated by keys played with the fingers of the right hand.

raginees (răg′-ĭ-nēs) Hin.

Rags. See also rags.

ragione (räd-jō′-nĕ) It. n.

Proportion; relation; ratio.

ragoke (rä-gō′-kĕ) Rus.

A small Russian horn.

rags

Hindoo melodies written on certain scales. Those made up of a scale of seven notes in succession were called sumpoornu; of six, khadoo; and of five, oodoo.

ragtime

A term applied to song and dance music of the negro burlesque type, popular in the United States since 1890. The simplicity of the instrumental accompaniment used by the negro, the banjo, fiddle or bones, as well as the dancing steps, so frequently an amusing feature of their performance, gave them a tendency to mark the time by unusually pronounced accents. Ragtime, technically speaking, is characterized by exaggerated syncopation, that is, a change in placing the accents in a measure carrying them over from their natural position to that of the naturally weak or unaccented beats, and thereby producing a pleasing and catchy confusion of the rhythm.

rake

The five-pointed pen used by music engravers for drawing the staff. Called also rastral, rastrum (Lat.) and rostral (Ger.).

rallentamento (räl-lĕn-tā-mĕn′-tō) It. n.

Abatement; retardation: a gradual slackening of speed. Synonym of ritardazione and ritardo.

rallentando (räl-lĕn-tän′-dō) It. part.

Slackening, in speed; growing slower gradually. Synonym of ritardando and rilasciando.

rallentando assai (räl-lĕn-tän′-dō äs-sä′-ē) It.

Slackening the speed considerably.

rallentare (räl-lĕn-tä′-rĕ) It. v.

To slacken; abate; retard. Synonym of ritardare.

rallentato (räl-lĕn-tä′-tō) It. adj.

Relaxed; slackened; retarded; gradually decreased in rapidity.

ram's horn

Called ram's-horn trumpet or shophar. An ancient Hebrew instrument, made of ram's horn, still used in some of the rituals in the synagogue services on New Year's Day and the Day of Atonement.

rang (räñ) Fr. n.

Row; range; rank: in the organ, a row of pipes belonging to one stop.

range

The compass of a voice or instrument.

rank

A row or set of organ pipes belonging to one stop, and producing one tone. Compound stops are of one, two, three, or any other number of ranks according to the number of sets of pipes they contain, and they produce a corresponding number of tones although only one key is struck.

Rankett (ränk-ĕt′) Ger. n.

A family of wood-wind instruments. See also Rackett.

rant (rănt) Scotch, n.

Rude; noisy; frolicking and dancing. Burns's poem, "Scotch Drink," contains the following allusion:

"Thou art the life o' public haunts:
But without thee what were our
fairs and rants."

ranz des vaches (räñ-dā-väsh) Fr. v.

Ranz is also spelled ran or rans. It may mean the march of the cows, but some derive it from reihen, to fetch, or ranner, to rejoice. The airs heard in the Swiss Alps, sung by the herdsmen or played upon the pipe or Alpine horn to call the cattle to and from their feeding-ground. These melodies vary in form in the different cantons, but in general are characterized by broken chords frequently repeated. F. sharp also appears often, but on account of the peculiarity of the instruments it is always sounded beween F and F sharp, as it is the harmonic tone between E and G.

The ranz des vaches are dearly loved by the Swiss, so much so that soldiers are said to have deserted and gone home on hearing these national melodies. They are sometimes called Yodlen from the constantly recurring call, odl-di-o-u, which forms the burden of the song. Equivalent to Kuhreigen (Ger.).

rapidamente (rä-pē-dä-mĕn′-tĕ) It. adv.

Rapidly; swiftly; quickly.

rapidiamente e brillante (rä-pē-dä-mĕn′-tĕ ā brĭl-län′-tĕ)

Rapidly and brilliant: in a rapid and brilliant style.

rappel

Ancient Egyptian or Hebrew instrument, still used in the East, and resembling the drum.

rappel (răp-pĕl′) Fr. n.

Call; recall; drums beating to arms. Also the imitation of a bird-song.

rapsodie (răp-sō-dē) Fr. n.

See rhapsody.

rapsody

See rhapsody.

rasch (räsh) Ger. adj. and adv.

1. (adj.) Quick; fast; brisk; lively.

2. (adv.) So rasch wie möglich, as fast as possible.

rascher (räsh′-ĕr) Ger. adj and adv.

Faster, quicker; more lively. Noch rascher, still faster.

Rasegesang (rä′-zĕ-gĕ-zäng′) Ger. n.

Raselied (rä′-zĕ-lēt′) Ger. n.

Literally, a wild song: an ode sung by the ancients in honor of Bacchus, the god of wine; a lyrical composition of a wild, enthusiastic character.

rasend (rä′-zĕnt) Ger. adj.

Furious; mad; raging; violent; enraged; wild.

rasgado (räs-gä′-dhō) Spa. n.

Literally, rasping: the sweeping of the thumb across the strings, in playing the guitar, to produce a full chord.

rastral

rastrum (răs′-trŭm) Lat. n.

Rake: the five-pointed pen used by music engravers to draw the staff in making zinc plates. Spelled rostral in German.

rataplan

A word used to imitate the sound of the drum, like rub-a-dub-dub or bumberumbumbum; also called patapataplan and palalalalan. It is used in songs and has appeared in the operas La Fille du Regiment, Les Huguenots, and Cox and Box.

Räthselkanon (rāt′-zĕl-kä-nōn) Ger. n.

Riddle or enigmatical canon: an old form of canon in which but a part of the score was written in full. Enigmatical prescriptions were given and from these the performer was obliged to guess at the intent of the composer.

ratio (rā′-shĭ-ō) Lat. n.

The mathematical definition of ratio is proportion, or relation between two numbers of the same kind, especially that in which the division of one by the other is indicated. In music, the term is applied to the relation between the respective numbers of vibrations per second of different tones; from this relation is determined the exact measurement of intervals. For instance, the ratio of the vibration number of A on the treble staff to that of the C just above, according to the standard known as international pitch, is 435:522, or in lower terms, 5:6. The ratio of the same A to the A an octave above would be 435:870, or 1:2. That is, the tone represented by A on the treble staff consists of four hundred and thirty-five vibrations per second, while C on the treble staff consists of five hundred and twenty-two, five vibrations of A taking place during six of C.

rattenendo (rät-tĕ-nĕn′-dō) It. part.

Retaining; holding or keeping back the time; retarding; becoming slower.

rattenuto (rät-tĕ-noo′-tō) It. adj.

Detained; kept back; retarded. Another spelling of ritenuto.

rattezza (rät-tĕd′-zä) It. n.

Rapidity; swiftness; speed; nimbleness.

raucedine (rä-oo-chĕ-dē′-nĕ) It. n.

Hoarseness.

rauco (rä′-oo-kō) It. adj.

rauh (rôw) Ger. adj.

rauque (rōk) Fr. adj.

Rough; harsh; hoarse.

Rausch (rôwsh) Ger. n.

Roaring, rustling: said of mixture stops on the organ which sound some of the upper partials of a tone, and when drawn with a single stop have the effect of strengthening and making full the sound produced.

Rauscher (rôw′-shĕr) Ger. n.

Literally, rustler. A passage in which every note or every second note is repeated rapidly several times. Synonym of schwarmer.

Rauschflöte (rôwsh′-flā-tĕ) Ger. n.

Rauschpfeife (rôwsh′-pfī-fĕ) Ger. n.

Rauschquint (rôwsh′-kvēnt) Ger. n.

Rauschwerk (rôwsh′-vĕrk) Ger. n.

A fancy name, meaning rushing flute, applied to an organ stop composed of two ranks of pipes, that is, two pipes to each key of the keyboard. The pipes have various pitches. One rank may be tuned either the interval of a fifth, the interval of a twelfth or the interval of a fifteenth, two octaves above the corresponding keys of the keyboard, and the other rank may be tuned either the interval of an eighth, the interval of a fifteenth or the interval of a nineteenth above the corresponding keys of the keyboard. This stop, which was at one time very popular among German organ builders, does not appear in modern organs.

ravanastron

Originally an ancient Hindoo instrument, thought to have been invented in the reign of Ravana of Ceylon about 5000 B. C., perhaps by the king himself. The sounding-box resembles the bowl of a pipe and the long neck into which two pegs are inserted, the stem. There are two gut strings raised from the sounding-box by a bridge and fastened to the pegs, and it is played with a bow of hair and bamboo, which is permanently attached to the instrument, the hair being passed between the strings before it is fastened to the arched bamboo. The violin probably evolved from this primitive instrument, upon which the omerti, kemangli-a-gouz and afterward the rebec were modeled. The ravanastron is still used among the Chinese and other Buddhist peoples.

ravivando (rä-vĭ-vän′-dō) It. part.

Reviving; reanimating; quickening; accelerating. Synonym of ravvivando.

ravvivando (räv-vē-vän′-dō) It. part.

Reviving; quickening; accelerating.

ravvivando il tempo (räv-vĭ-vän′-dō ĭl tĕm′-pō) It.

Accelerating the time; increasing the speed of a movement.

ray

The name in the Tonic Sol-fa system for re. See also re.

re (rā) It. and Spa. **n.**

ré (rā) Fr. n.

In French, Italian and Spanish the name always applied to the tone D. The name applied in the Aretinian system to the second of the syllables used in naming the tones of the scale. In the fixed do system re always stands for D, in the movable do system for the second tone of any major scale. Spelled ray in the Tonic Sol-fa system.

ré bémol (rā bā-mŭl) Fr.

D flat.

ré bémol majeur (rā bā-mŭl mă-zhŭr) Fr.

D flat major.

re bemolle (rā bā-môl′-lĕ) It.

The note D flat.

re bemolle maggiore (rā bā-môl′-lĕ mäd-jō′-rĕ) It.

The key of D flat major.

re dièse (rā dē′-ĕz) Fr.

The note of D sharp.

ré dièse mineur (rā dē′-ĕz mē-nŭr) Fr.

The key of D sharp minor.

re diesis (rā dē-ā′-sĭs) It.

The note D sharp.

re diesis minore (rā dē-ā′-sĭs mē-nō′-rĕ) It.

The key of D sharp minor.

re maggiore (rā mäd-jō′-rĕ) It.

The key of D major. See also D.

ré majeur (rā mă-zhŭr) Fr.

The key of D major. See also D.

ré mineur (rā mē-nŭr) Fr.

The key of D minor. See also D.

re minore (rā mē-nō′-rĕ) It.

The key of D minor. See also D.

reading music

Singing or playing music from notes, that is, from a score.

real

In a fugue, if the answer or second division is an exact imitation of the subject or main theme, merely transposed to a key a fifth, seven half tones, higher, it is called a real answer, and the fugue, a real fugue. The term real is also applied to a fugue in which the answer is written a fourth, five half steps, lower than the subject.

realejo (rā-ā-lā′-hō) Spa. n.

A chamber organ.

rebab (rē'-bāb) Arab. n.

1. The Egyptian and Asiatic name for the rebec.

2. The name given a modern Persian instrument of the same general character as the older rebec, but having three strings.

rebec (rē-bĕk) Old Eng. n.

rebecca (rē-bĕk'-ä) Old Eng. n.

The earliest known form of bowed instrument. It is mentioned historically as appearing in Europe in the Eighth Century, and doubtless was brought into Spain by the Saracens. The instrument had a pear-shaped body terminating in a slender neck. The body was hollow in its lower part, but was furnished with sound holes and a sound post. The strings generally numbered three, but sometimes there were only one or two. The viol was a later development of the rebec and although the latter remained popular for years among the people, the viol largely displaced it among musicians. Synonym of rebed, rebet, rebibe, rebible.

rebecchino (rā-bĕk-kē'-nō) **It. n.**

Diminutive of rebec.

rebed (rē'-bĕd) Old Eng. n.

rebet (rē'-bĕt) Old Eng. n.

rebibe (rē-bīb) Old Eng. n.

rebible (rē'-bĭ-bĕl) Old Eng.

Rebec. See also rebec.

récension (rā-săñs-yôn) Fr. n.

Comparison of an edition of an ancient book with manuscripts: the revising and editing of a book by a critic; an analytical editing.

rechange (rŭ-shäñzh) Fr. n.

Change: corps or tons de rechange the crooks, extra pieces of tube, which can be quickly put into a horn or trumpet to lower the pitch.

rechanter (rŭ-shäñ-tā) Fr. v.

To sing again, or often.

recheat

Literally, a retreat, the notes blown on the hunter's horn to call the hounds from a false scent.

recherche (rŭ-shĕrsh) Fr. n.

Research: an old name for an extemporaneous prelude which sought to draw the attention of the listeners and prepare for the principal piece. The Italians also applied the term to the ornaments, arbitrii, introduced for a singer during a pause in the accompaniment. Equivalent to research, and the original meaning of ricercare (It.).

recherché (rŭ-shĕr-shā') Fr. adj.

Sought after, in great request; rare; choice; affected; formal.

recht (rĕkht) Ger. adj.

rechte (rĕkh'-tĕ) Ger. adj.

Right. Abbr. **r.**

récit (rā-sē') Fr. n.

Recitation: a vocal or instrumental solo; the leading part, where there is more than one. In organ, clavier de récit is the swell manual. Abbr. R.

recital

A performance entirely by one soloist, or when more take part, of the works of one composer; of selections from a certain work, such as an opera recital; or of pieces for only one instrument, such as the recitals given by teachers to introduce their pupils. Liszt's performances in London in 1840 are said to be the first designated by this name.

recitando (rā-chē-tän-dō) It. part.

Reciting, performing more as if talking than singing; declaiming in the style of a recitative.

récitant (rā-sē-täñ) Fr. n., mas.

A soloist. Equivalent to recitante (It.).

recitante (rā-chē-tän-tĕ) It. adj. and n.

1. (adj.) Reciting; declamatory.

2. (n.) One who recites, a soloist, an opera singer. As a noun equivalent to récitant.

recitatif (rā-sē-tä-tēf') Fr. n.

Recitativ (rā-sē-tä-tēf') Ger. n.

Recitative: recitatif accompagné, accompanied recitative; recitatif obligé, necessary recitative, same as recitativo obbligato (It.); recitatif mesuré, recitative in time, not free of time restrictions as usual. Equivalent to recitativo a tempo (It.).

recitative (rĕs-ĭ-tä-tēv') Fr. n.

Song which is declaimed; not melody. It is accompanied only by occasional chords which enable the singer to keep on the key. Recitative dates from about 1600, and marks the attempt to establish dramatic song.

recitative, accompanied

A recitative with a more elaborate accompaniment than the few chords in the bass which were originally used Alessandro is credited with the invention of this kind of recitative which has grown in importance with the growth of the orchestra. The later operatic composers make great use of rich orchestral accompaniments essential to the plot in describing characters and emotions. The accompanied recitative is well adapted to very dramatic moments in the action.

recitative, plain
Simple, unaccompanied, free, are the words usually found as description of this kind of recitative, which consists of declamatory singing without instrumental accompaniment except an occasional chord or bass tone. It is not subject to the usual rules of time or key, but is governed in rhythm by the accents natural to its words; it may modulate freely, and end in a key very different from that in which it began. It was the earliest form of recitative, and is still in use. See also recitative, simple.

recitative, simple
Recitative with a simple accompaniment of chords for the piano or organ or the violoncello or double bass. The recitatives of the earliest operas and oratorios had for accompaniment only a figured bass for cembalo, harpsichord, or spinet, early forms of the piano, or for the organ, to guide the singer in keeping the pitch of the notes correct, and simple recitatives are still written in the same way, except occasionally when arpeggios, broken chords, played by the cello or double bass are substituted for the figured bass.

recitatives, obbligato
Recitatives which are interrupted between the phrases by short symphonies.

recitativo accompagnato (rā-chē-tä-tē'-vō äk-kŏm-pän-yä'-tō) It.

recitativo con accompagnamento (rā-chē-tä-tē'-vō kōn äk-kŏm-pän-yä-mĕn'-tō) It.
Accompanied recitative. Synonym of recitativo obbligato.

recitativo instrumentato (rā-chē-tä-tē'-vō ĭn-strō-mĕn-tä'-tō) It.
Instrumented recitative; recitative with an accompaniment for several instruments.

recitativo obbligato (rā-chē-tä-tē'-vō ôb-blĭ-gä'-tō) It.
Recitative, with an obbligato accompaniment of vital importance to the piece. Equivalent to recitativo accompanato, and recitativo con accompagnamento.

recitativo parlante (rā-chē-tä-tē'-vō pär-län'-tĕ) It.
Simple recitative.

recitativo secco (rā-chē-tä-tē'-vō sĕk'-kō) It.
Simple recitative.

recitativo stromentato (rā-chē-tä-tē'-vō strō-mĕn-tä'-tō) It.
Recitative with orchestral accompaniment.

recitato (rā-chē-tä'-tō) It. adv.
Recited; given in a style more like speaking than singing.

réciter (rā-sē-tā) Fr. v.
To recite; declaim; perform a recitative.

reciting note
The note on which most of the words are sung in chanting, hence, formerly called nota dominans because of its prominence: it is usually the fifth note of the scale, the dominant. On account of the constant recurrence of the reciting note it was also called repercussio (Lat.).

recorder
An obsolete kind of English beak flute, shriller than a flageolet; an instrument played from the end like a clarinet. Recorders were in use in the Elizabethan era and are mentioned by Skakespeare and other writers. According to the old music books, especially Playford's Genteel Companion and Delightful Companion (1686), it had eight holes, seven on top and one underneath, smaller than those of a flageolet and an extra hole between the finger holes and the mouthpiece, covered with thin bladder goldbeaters' skin as it is called. This covering affected the quality of the tone. The compass of the recorder was from F above middle C to D or F two octaves higher, and the semitones were produced by elaborate cross-fingering.

recreation

récréation (rā-krā-ăs-yôñ) Fr. n.
Amusement: a light, graceful composition intended to be used as recreation during practise, or for amusement.

recte et retro (rĕc'-tē ĕt rē'-trō) Lat.
Forward and backward: in canon and fugue it indicates reverse, retrograde or contrary motion, the imitation of the subject backward note for note in the answer. In old compositions the notes were so arranged on the staff that while one singer was progressing forward from the beginning, another was singing from the end to the beginning, thus executing the work per recte et retro. Compare al rovescio.

rector chori (rĕk'-tŏr kō'-rī) Lat.
Leader of a choir.

rectus (rĕk′-tŭs) Lat. adj.

Right, straight, forward. Rectus motus, similar motion, that is, the progression of two or more parts up or down simultaneously.

recueil d'hymnes (rŭ-kü-ē d'ēm) Fr.

Collection of hymns; a hymn book.

red-note

In the Fourteenth Century notation a note was colored red to signify a change of time. If it appeared among notes denoting perfect time (time in which the longa, was valued at three) it marked a change to imperfect time (time in which the longa was valued at two) and vice versa. See also color and notation.

reddita (răd-dē′-tä) It. n.

redite (rŭ-dēt) Fr. n.

A return to the subject; repetition of a strain or melody; a repeat. Equivalent to replica and replicato.

redondilla (rā-dôn-dēl′-yä) Spa. n.

Roundel, roundelay: a stanza of four lines, each containing eight syllables.

redoubled

A term applied to intervals of more than an octave; an interval to which an octave is added making it a compound interval; thus, a tenth is a redoubled third.

redoublement (rŭ-doob-lŭ-mäñ) Fr. n.

Redoubling, increase; doubling of a note, or part, that is, reiteration in a higher or lower octave, or by another instrument than that which originally sounded the note. Equivalent to raddopiamento.

redowa

A dance originating in Bohemia where there are two forms, the rejodvák and the rejdovacka. The former is written in three-four or three-eight time and resembles the waltz; the latter is written in two-four time and resembles the polka. Under the name of the redowa it became fashionable in Paris, London and New York about the middle of the Nineteenth Century. The redowa was written in three-four time; it was much like the mazurka, only the accents were far less prominent.

redublicante (rā-doob-lĭ-kän′-tĕ) It. adj.

Reduplicating; redoubling; doubling of notes or parts.

redublicato (rā-doob-lĭ-kä′-tō) It. adj.

Reduplicated; redoubled; doubled.

reduciren (rā-doo-tsē′-rĕn) Ger. v.

To reduce, diminish: to rearrange a composition in smaller form, as to arrange a work, written for full orchestra, for a smaller orchestra, piano or organ. Synonym of reduziren and equivalent to reduire.

reductio (rē-dŭk′-shĭ-ō) Lat. n.

Reduction of a score to smaller form. Also the bringing back or restoration of an augmented interval to its natural value.

reduction Eng. n.

reduction (rā-düks-yôn) Fr. n.

The rearrangement of a piece into smaller form.

réduire (rā-dwēr) Fr. v.

Equivalent to reduciren (Ger.). See also reduciren.

Reduktion (rā-dook-tsĭ-ōn′) Ger. n.

Reduction. See also reduction.

redundant chord

A chord containing a major third, four half tones, and an augmented fifth, eight half tones. An augmented chord.

redundant fourth

An interval a half step wider than the natural, perfect, fourth, containing three instead of two and a half tones, for example, C and F sharp. Equivalent to augmented fourth.

redundant intervals

Augmented intervals; intervals containing a half step more than they naturally have.

reed

A technical name which refers to a small thin strip of metal, cane or wood which is so adjusted before an aperture as to nearly close it. The strip is fixed at one end and caused to vibrate by the passage of a current of air through the aperture. The vibration is either immediately communicated to the outer atmosphere, where it forms sound waves, or to a column of air within a pipe. There are three classes: (a) Free reeds, which are so adjusted that they vibrate within the aperture without striking any other substance. They communicate their vibrations to air immediately and do not need to be fitted into a pipe as do the other varieties of reeds. They are found in the reed organ. (b) Single beating reeds, which are fitted within the aperture so that they strike against the edges, as in the clarinet. (c) Double beating reeds, which are fitted within the aperture so that they strike against each other, as in the oboe, English horn and bassoon.

reed, free

See free reed.

reed fifth

An organ stop composed of pipes which are pitched the interval of a fifth higher than the ordinary pitch of the corresponding key on the keyboard. The pipes are fitted at the top with a stopper, through which is passed a tube or reed, hence the term reed fifth. The reed causes the tone to be rather shrill.

reed instruments

All instruments in which the sound is produced by the vibrations of a reed of any description. Specifically applied to the instruments of the clarinet and oboe family used in the orchestra.

reed nasat

An organ stop composed of pipes covered at the top and having a pitch a twelfth higher than the ordinary pitch of the corresponding key on the keyboard. The term reed is derived from the tube or reed that pierces the stopper and adds a piercing quality to the tone, that is, somewhat reedy or nasal.

reed organ

A keyboard instrument fitted with free reeds. It is furnished with a case resembling that of a piano. Treadles serve in creating a vacuum in a reservoir under the reeds and as the keys are depressed currents of air are caused to rush down past the reeds making them sound. Several rows of reeds serve in producing tones of various qualities in imitation of certain orchestral instruments and the performer can control them through draw knobs situated at the sides of the keyboard. The reed organ is used as a substitute for the pipe organ in small churches and as a parlor instrument. The harmonium and the melodeon were predecessors.

reed pipe

The name given to those pipes of the organ that are fitted with reeds which vibrate in the production of the tone.

reed stop

The name given to any group of pipes in the organ which are fitted with reeds for the production of the sound.

reed, striking

Any thin strip of wood or metal which, in vibrating, strikes against some other substance, thus producing the sound. Striking reeds are single or double. When single, the reed is fitted into an aperture slightly smaller than itself. A current of air is directed against it and in attempting to pass forces the reed against the sides of the aperture. If double, the two reeds are caused to beat against each other. More commonly known as beating reed.

reed work

The name given to any group of pipes in the organ which are fitted with reeds for the production of sound.

reel

The name of an old dance comprising eight measures in four-four or six-four time. The Anglo-Saxons called it the hreol, reol, rhay or hay, and as it is similar to the Scandinavian Halluing, it has been thought by some to have originated there. That it is more lively than the Scandinavian dances, however, seems to point to a Celtic origin. The form varies in England, Ireland and Scotland. In the last named country it was usually danced by two couples, but the figures were different in each clan. The Irish reel was much faster than the Scotch. In England it was usually danced by three couples, but it is now scarcely ever used except with the sword dance in North Riding of Yorkshire, where it is danced to an ordinary hornpipe tune. Although different figures are used in different localities, a common characteristic is their circular character. The dancers stand facing one another, and wind back and forth, describing repeatedly the figure eight.

refléchir (rā-flā-shēr) Fr. v.

To reflect; throw back; reverberate.

refrain

1. The burden or chorus of a song, repeated at the end of each verse; the chorus.

2. The musical phrase to which the chorus is set.

regal

An ancient portable organ consisting of a case containing one or two rows of pipes furnished with beating reeds. On one side of the case were a pair of bellows operated by the left hand, and on the opposite was a keyboard or row of touches connecting with the pipes and played upon with the right hand.

règales de bois (rā-găl dŭ bwä) Fr.
Literally, organs of wood: an obsolete French name for xylophone, an instrument consisting of strips of wood, tuned to the tones of the scale and lying on two straw cords. It is played by striking with a stick, the end of which is spherical.

Regel der Oktave (rā'-gĕl dĕr ôk-tä'-fĕ) Ger.
Rule of the octave. See also règle de l'octave and quadreble syghte.

regens chori (rē-jĕns kō'-rī) Lat.
The leading person in the choir; the choir master. This term is used in Germany.

regina coeli (rē-jī-nä sē'-lī) Lat.
Queen of Heaven: a hymn to the Virgin Mary, sung at vespers from Holy Saturday till Trinity eve.

register Eng. n.

Register (rā-jēs'-tĕr) Ger. n.
1. See stop.
2. A frame through which the trackers run in an organ, guiding them and preventing them from rubbing against each other or some other substance.
3. A distinct section of the compass of a voice or instrument.

Register stimmen (rā-jēs'-tĕr shtĭm'-mĕn) Ger. n.
Speaking stops of an organ: those which produce tones, in contradistinction to the couplers and other mechanical stops.

Registerknopf (rā-jēs'-tĕr-knôpf) Ger. n.
Knob of a draw stop on the organ.

Registerstange (rā-jēs'-tĕr-shtäng'-ĕ) Ger. n.
Draw stop rod or lever of an organ; the rod connecting the knob of the draw stop with the sliders or strips of wood, one of which covers the openings of the pipes in each stop or row. The slider is perforated, but when pushed in the perforations do not coincide with the openings of the pipe and only correspond when the slider has been pulled out by means of the draw stop knob.

Registerzug (rā-jēs'-tĕr-tsookh') Ger. n.
The mechanism of the draw stop of an organ which shifts the sliders, caps, from the top of the pipes, allowing the air to enter.

registration
The art of using the registers of the organ, that is, of combining the stops so as to produce the best effect. As much skill is needed in artistic registration as in orchestration. The combination of stops used in playing a certain piece is called the registration of the piece. Also registering.

registre (rŭ-zhēst'-r) Fr. n.
The register of a voice or instrument; the stop of an organ. Equivalent to registro.

registrieren (rā-gēs-trē'-rĕn) Ger. v.
To register, that is, to manage the stops of an organ.

règle (rĕgl) Fr. n.
Rule; precept; law. Equivalent to regola (It.).

regle de l'octave (rĕgl dŭ l'ôk-tăv) Fr.
Rule of the octave: the rule for harmonizing each note of the scale. A term found in treatises on harmony. A synonym of Regel der Oktave. Equivalent to quadreble syghte. See also quadreble syghte.

regula (rĕg'-ū-lä) Lat. n.
1. Rule; precept; as regula harmonica, rule of harmony, in which sense it is equivalent to canon.
2. Also register, hence, the stops of an organ were called regulæ.

regular fugue
A strict fugue; a fugue in which the laws are obeyed to the letter, as opposed to a free fugue, where exceptions can be made. See also fugue.

regular motion
Similar motion, the progression of parts in the same direction, ascending or descending simultaneously.

regulation
The loosening or tightening of the keys of keyboard instruments, technically known as the adjustment of the touch. In the piano this is done by means of a projection that governs the return to its place of rest of the hopper, which carries the force of the pressure of the finger on the key lever to the hammer. If this projection or button be screwed too high it will not allow the hopper to return in time to get out of the way of the hammer, as the latter itself returns. If it be screwed too low, the hopper is allowed to fall too soon and much of the force of the pressure on the key is lost before it reaches the hammer. In the organ the touch is regulated by means of pieces of leather screwed on to wires projecting from the trackers, or small strips of wood, exerting a pulling motion between the key lever and

the coverings of the pipes. If the button be screwed tighter the tracker works with less freedom and to loosen the button has the opposite effect.

rehabeh (rē-hä-bĕh) Arab. n.
An instrument having a square body and a long, slender neck along which a single horsehair string is drawn. A horsehair bow is used in playing it.

Reiftanz (rīf′-tänts) Ger. n.
Hoop-dance: a procession and dance performed in the festival of the meeting of the Guild of Coopers, at Munich, every seven years. Synonym of Schafflertanz.

Reigentanz (rī′-gĕn-täns) Ger. n.
A dance set to music; round dance.

reihen (rī′-ĕn) Ger. v.
Literally, to put in a row; a song or dance.

rein (rīn) Ger. adj.
Clean, pure, true: correct, as applied to tone or pitch; perfect, applied to intervals; exact; accurate.

reingreifen (rīn′-grī-fĕn) Ger. v.
To play accurately.

Reiselied (rī′-zĕ-lēt) Ger. n.
Wandersong: pilgrim's song.

Reitertrompete (rī-tĕr-trŏm-pā′-tĕ) Ger. n.
An obsolete instrument which is referred to in poetry as a clarion. It was a trumpet with a straight tube and was about thirty inches long. These peculiarities gave it a particularly clear voice.

related
Use of chords, keys or modes which have so many tones in common that it is easy to modulate from one to the other.

related keys
An arbitrary distinction which has been established by musicians. All keys are related, but the term applies to those most closely related, that is, having several chords which are the same in all. The keys based on the dominant or fifth tone and subdominant or fourth tone of any scale offer two chords similar to those of the given scale and are most closely related, that is, the scales differing only in one sharp or flat show the closest relation. The minor keys of these scales are in the same relationship. The relation between keys widens in proportion to the difference between the number of flats or sharps in each.

relatio non harmonica (rē-lā′-shĭ-ō nŏn hăr-mŏn′-ĭ-kä) Lat.
Inharmonious relation; false relation.

relation
The connection which exists between keys, between chords and between tones, based upon the similarity of the chords, or the number of chords or tones which they have in common.

relations, just
The affinity between tones which are consonant or harmonious.

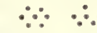
relations, natural
See natural relations.

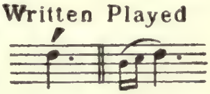
relative chords
Chords which possess many notes in common, chords having an easy and natural transition from one to the other.

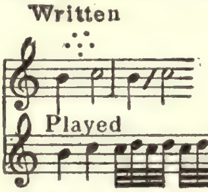
relative keys
Keys which have the same signature, signatures or key signs, or which differ from each other only by one sharp or flat. See also key.

religiosamente (rā-lē-jĭ-ō-sä-mĕn′-tĕ) It. adv.
Religiously; piously; solemnly.

religioso (rā-lē-jĭ-ō′-sō) It. adj.
Religious; devout; pious.

relish
An old ornament used in harpsichord music. The single relish was indicated by the heavy acute mark: the double relish by two such marks placed over a note or by the dots  or and directed the interpolation in the first case of two tied sixteenth notes before the principal note, on the adjoining degrees of the staff below. In the second, a trill having the time value of half the marked note combined with half the value of the following notes:





Reminiscenz (rĕ-mĭ-nĭs-tsĕnts′) Ger. n.
Reminiscence: a musical plagiarism, the borrowing of strains from another composer.

remote
A term applied to chords, keys, or modes which have very few tones in common. Opposite of related.

remote keys
Keys whose relationship is very distant; having signatures differing greatly in the number of chromatic signs, such as G, the key of one sharp, and F sharp, the key of six sharps; or, F, key of one flat and G flat, the key of six flats. It will be noticed that in position on the keyboard, these remote keys may be very close; the distance consisting in the difficulty encountered in modulating or changing from one to the other through intermediate keys. See also key.

remotus (rē-mō′-tŭs) Lat. adj.
Distant; remote; separate. Harmonia remota, open harmony, a chord in which the notes are far apart.

remplissage (räñ-plĭs-säzh) Fr. n.
Literally, filling; trash: the filling up of a middle or inner parts of a composition, a term frequently used when the filled-in parts are unnecessary and perhaps invisibly added for the sake of sonority. Sometimes used contemptously; as referring to the work of a novice who has failed to give all of the individual parts of a composition special value, but has merely added parts between the bass and soprano as a sort of padding.

rendering
The execution of a composition.

rentrée (räñ-trā) Fr. n.
Re-entrance, reappearance, return of a theme or part. Same as the first meaning of reprise.

renverdie (räñ-vĕr-dē) Fr. n.
Song celebrating the return of verdure; spring songs.

renversé-ée (räñ-vĕr-sā) Fr. adj.
Inverted.

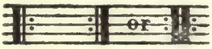
renversement (räñ-vĕrs-mäñ) Fr. n.
Inversion.

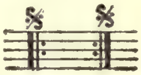
renverser (räñ-vĕr-sā) Fr. v.
To reverse; turn upside down; invert.

renvoi (rän-vwä) Fr. n.
Returning; return; a sign indicating a return :S: or 𝄋 to and repetition from a similar sign.

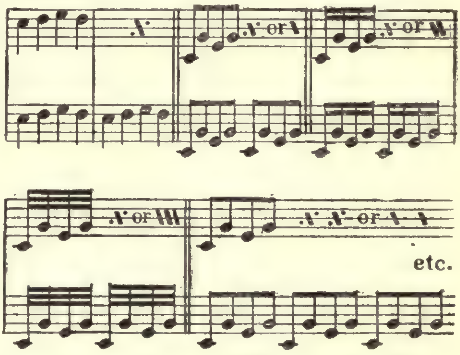
reól (rā-ōl) A. S. n.
Synonym of hreól. See also reel.

repeat





A sign signifying a repetition. The dotted bar, the commonest form of repeat, is usually used at the beginning and end of a movement, or several bars of a movement, that are to be repeated; the dots on the right hand side of the bar indicating where the repetition is to begin, on the left, the end of the repeat. Where dots are used on both sides of the bar, it signifies that the preceding and following measures, both, are to be repeated. Attention is sometimes called to the repeat by heavy lines, or a segno. When only a few measures are to be repeated, they are sometimes marked bis. Repetitions of one measure or of parts of a measure were formerly indicated as follows: and are sometimes still so marked in manuscript.



repeat 8 va
Repeat an octave higher.

repeating
An organ stop composed of two or more pipes to each key of the keyboard, but in which the pipes are not pitched to produce the tones of the scale in regular succession. On the other hand, those pipes connected with the upper half of the keyboard, sound an octave lower, relatively, than those connected with the lower half of the keyboard. This so-called break in the pitch is arranged where it will be least felt. In other organ stops that lack pipes to correspond with all the keys of the higher part of the keyboard, the keys of that part are connected with the pipes having a pitch an octave lower. Hence, when the keys of that section of the keyboard are depressed, a return to the lower octave is experienced.

repercotimento (rā-pĕr-kō-tĭ-mĕn′-tō) It. n.

The rapid reiteration of a tone or chord, producing almost the same effect as a sustained tone.

repercussa (rē-pŭr-kŭs′-sä) Lat. n.

The name given to the principal note of each of the Gregorian modes. In the authentic modes it was the first note of the octave, and in the plagal it was the fifth.

repercussio (rē-pŭr-kŭs-shĭ′-ō) Lat. n.

1. The repetition of a chord or note.

2. The re-entry of subject after an intervening passage. See also repercussion.

repercussion

1. The frequent reiteration in a composition of a tone or chord.

2. The name of the dominant or fifth note of the scale in Gregorian music, because it was repeated more than any other in a composition.

3. The regular reappearance, in a composition in which a theme is introduced by one part and is imitated by the other parts in succession, of the subject and answer after the introduction of other incidental digressions not founded upon the principal theme.

répertoire (rā-pĕr-twär′) Fr. n.

Repertory: the list of works at one's command for performance; the pieces that have been mastered, and can be given extemporaneously or after a little practise.

répertoire d'un opera (rā-pĕr-twär′ d'ûn ō-pā-rä)

A collection of pieces from an opera.

répéter (rā-pā-tā) Fr. v.

To repeat.

repetieren (rā-pā-tē′-rĕn) Ger. v.

To repeat, or break, as it is called, when speaking of compound organ stops which sound a number of overtones of the key struck, where, because the pipes can not be made indefinitely smaller, a break is made between the registers, and the pitch returns to the lower octave. See also repetierende Stimme.

repetimento (rā-pā-tĭ-mĕn′-tō) It. n.

Repetition; repeat; rehearsal.

repetierende Stimme (rā-pā-tē-rĕn′-dĕ shtĭm′-mĕ) Ger.

Repeating stops: compound or mixture stops which do not produce the same overtones (intervals above) the note struck in all parts of the keyboard, but with the higher notes give overtones an octave lower than with the lower notes. For example, a mixture stop of this kind may sound the fifteenth, nineteenth and twenty-second tone above the note struck in the lower part of the keyboard, but the eighth, twelfth and fifteenth when the note played is in the higher portion of the keyboard.

répétiteur (rā-pā-tē-tŭr′) Fr. n.

Repeater; rehearser; trainer of an opera chorus; private teacher; tutor; critic.

repetition

The rapid reiteration of a note, producing nearly the effect of a crescendo on a sustained tone. The old harpers practised it and it was used in playing the dulcimer and guitar. Erard's double échapement or repetition action made it easy on the piano, but his invention has been applied usually to grand pianos only. In this kind of action the hammer falls back from the string immediately after the key is depressed and allows the string to be struck again before the key has returned to its natural position. Though of great advantage such an action is liable to get out of order because of the complex mechanism, and the reiterated notes are not of very good tone because the key not being depressed so far, the sound produced is weaker. Equivalent to repetimento (It.), repetizione (It.), Repretition (Ger.) and répétition (Fr.).

repetitore (rĕp-ē-tä-tō′-rĕ) It. n.

Repeater; rehearser. Equivalent to répétituer (Fr.).

repetizione (rā-pā-tē-tsĭ-ō′-nĕ) It. n.

Repetition; repeat; rehearsal.

repicar (rā-pĭ-kär′) Spa. v.

To chime; ring a merry peal.

repique (rā-pē′-kā) Spa. n.

Chime; a peal of bells on a festive occasion.

replica (rā′-plē-kä) It. n.

Reply; answer; repetition; the repeat sign; repercussio, the answer in a fugue or composition in which the subject is introduced by one part and is answered by the other parts in succession.

replicate (rĕp′-lĭ-kāt) Fr. n.

The octave of any given note.

replicato (rā-plē-kä′-tō) It. adj.

Repeated; doubled, by having an octave added or the same note sounded in another part, or by another instrument.

Replik (rā-plēk') Ger. n.

1. An octave or an interval consisting of five whole tones and two half tones.

2. An answer in a fugue.

3. Small notes inserted in a part for the guidance of the performer.

4. A cue.

5. A complementary interval; that is, an interval which, added to any given interval less than an octave, completes the octave.

réplique (rā-plēk) Fr. n.

1. A complementary interval; one which, with a given interval less than an octave, for example a seventh, is the réplique of a second, a sixth, of a third, and so on.

2. A cue.

3. The reply or answer in a fugue, more commonly called response.

4. The octave of a given tone, a replicate, seldom used. See also Replik.

reply

The answer in a fugue.

répondre (rā-pôñdr) Fr. v.

To respond; answer.

réponse (rā-pôñs) Fr.

Answer, reply, in canon or fugue.

report

Answer.

repos (rŭ-pō) Fr. n.

Repose; rest; pause, after the cadence at the end of a phrase.

reprendre (rŭ-prāñdr) Fr. v.

To take up again; begin again; resume.

reprise (rŭ-prēz) Fr. n.

1. Repetition of a strain or melody; the burden of a song.

2. Return to a previous part, especially the resumption of the principal theme after the development or episode, in a work in sonata form. Synonym of rentrée.

3. The revival of a work. Equivalent to ripresa (It.). See also break.

requiebro (rā-kē-ā'-brō) Spa. n.

A shake or trill of the voice.

requiem

Literal meaning, rest: the first word of the mass for the dead, and therefore lends itself as a name to the musical setting of that mass.

requintar (rā-kĭn-tār') Spa. v.

To raise or lower the tone.

research

An old term for an extemporaneous prelude, employing the principal themes of the piece to which it seeks to draw the attention of the listeners. Equivalents, recherche (Fr.) and ricercare (It.).

reservoir

That part of the bellows of an organ, harmonium or similar instrument in which the air is stored in readiness to enter the pipes. Beneath the reservoir are two small bellows called feeders, that expand and close alternately in filling the reservoir with wind.

resin

Resin used to make the hair of a bow rough, so that it can grasp the strings of an instrument and set them into motion. The resin used for the bows of violins, violas and cellos is very much refined, but ordinary resin combined with white pitch is used by double bass players.

resolutamente (rē-sō-loo-tā-mĕn'-tĕ) It. adv.

Resolutely; firmly; boldly.

resolutio (rĕz-ō-lū'-shĭ-ō) Lat. n.

resolution Eng. n.

resolution (rā-zō-lus-yôn) Fr. n.

resoluzione (rā-zō-loo-tsĭ-ō'-nĕ) It. n.

The movement of a dissonant chord or a chord unsatisfactory to the ear into one that is consonant or satisfactory. The progression from the dissonant or unrestful chord to consonant or restful chord is resolution. Equivalent to salvation.

resolved canon

A canon, all parts of which are written out. Opposite of riddle canon.

resonance

The effect of the disturbances of a vibrating body sympathetic to the vibrations of some other body. The sympathetic vibrations will be duplicates of the first vibration. Thus, if a certain tone is sounded on a violin a tuning fork, which is very elastic and susceptible to vibrations, will sound the same tone. In instrument making this property is employed in reinforcing tones. Thus, the sound produced by the strings of the piano are reinforced by the sympathetic vibrations of the sounding-board and the resonance of the instrument is increased.

resonance-board

Sounding-board.

resonance box

The hollow box-like part of an instrument, such as the body of a violin, which causes the tone produced to resound.

resonancia (rā-sō-nän′-thĭ-ä) Spa. n.
Resonance; the frequent repetition of a sound; consonance; harmony.

Resonanzboden (rā-zō-nänts′-bō′-dĕn) Ger. n.
Sounding-board.

Resonanzkasten (rā-zō-nänts′-käs′-tĕn) Ger. n.
Resonance box.

Resonanzsaite (rā-zō-nänts′-zī′-tĕ) Ger. n.
Sympathetic string; one which the vibration of other strings cause to vibrate.

résonnement (rā-zôñ-mäñ) Fr. n.
Resounding; resonance.

resonner (rā-zôñ-nā) Fr. v.
To resound; echo.

respiration Eng. n.

respirazione (rā-spē-rā-tsĭ-ō′-nē) It. n.
The act of taking breath in singing, or playing wind instruments. Usually the place for taking breath is easily discovered, but in long passages it is sometimes indicated by a comma.

respiro (rā-spē′-rō) It. n.
1. A sixteenth or semiquaver rest.
2. Breathing; breath.

respond
At first a whole psalm, then a part of one only, which is sung between the lessons in the canonical hours of the Catholic Church. See response.

response
The words or verse chanted or spoken by the choir or people in reply to the verse, called versicle, chanted by the priest or minister during service. The verses and replies are taken from the Scriptures.

responsione (rā-spôn-sĭ-ō′-nĕ) It. n.
Answer: reply to the subject of a fugue. Also response.

responsivo (rā-spôn-sē′-vō) It. adj.
Responsive; answering; alternate.

responso (rā-spôn′-sō) It. n.
Answer: reply to the subject of a fugue. Synonym of responsione.

responsorium (rĕs-pŏn-sō′-rĭ-ŭm) Lat. n.
See responsory.

responsory
1. The responsory, Italian in its origin, was a psalm or a portion of one, sung between the lessons read in the mass service by one person, the whole choir responding. Sometimes responsory refers particularly to the responsorium graduale or gradual. See also gradual.
2. A whole psalm, but later merely a portion of one, sung between the lessons of the canonical hours, which are the seven periods of daily prayer. Equivalent to responsorium.

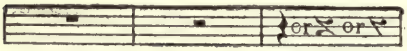
responsum (rĕ-spŏn′-sŭm) Lat. n.
Answer: reply to the subject of a fugue. Equivalent to responsione (It.).

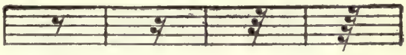
resserrement (rŭs-sĕr-mäñ) Fr. n.
Contraction; a quick compact style. See also ristretto and stretto.

ressort (rŭs-sôr′) Fr. n.
Elasticity; spring of an instrument; also a bar rest.

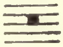
rest
1. A pause between two notes during which the rhythm continues.
2. A sign indicating this pause and having various values analogous to the values of notes.

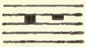
The following rests are in use in modern music:

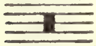


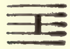


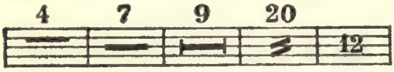
English	Italian	French	German
whole or semibreve rest	pausa della semibreve	pause	Taktpause
half or minim rest	pausa della minima	demi-pause	Halbe or Zweitel pause
quarter or chochet rest	pausa della semiminima or quarto	soupir	Viertelpause
eighth or quaver rest	pausa della croma or mezzoquarto	demi-soupir	Achtelpause
sixteenth or semiquaver rest	pausa della semicroma or respiro	quart de soupir	Sechszehntel pause
thirty-second or demisemiquaver	pausa della biscroma	demi-quart de soupir	Zweiunddreissigstheilpause
sixty-fourth or semidemisemiquaver rest	pausa della semibiscroma	seizième de soupir	Vierundsechszigstheilpause

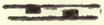
Various signs are used for representing a rest continuing through a measure. If a measure contains the same or less time than a whole note the rest is represented by the whole rest. Sometimes the whole rest is used regardless of the time value of the measure, but usually in music containing more than a whole note to a measure the breve rest is  used for a one-measure rest.

 indicates a three-measure rest.

 indicates a four-measure rest.

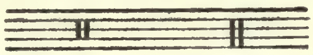
 indicates a six-measure rest. Thus any number of measure rests may be denoted by various combinations of the whole and breve rest, but now a numeral is generally used to indicate the number of measures rested, especially if they exceed six.



Rests are occasionally lengthened by dots, e. g., instead of being written in full 

rest, large

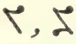
A rest used about the period from the Twelfth to the Fourteenth Century and equal in value to the note called a large, four times the value of the modern whole note. The perfect large rest is represented by two thick lines extending across three spaces of the staff; that of the imperfect large is two thick lines across two spaces.



rest, long

A rest used during the Twelfth to the Fourteenth Century and equal in value to the note called a long, which possessed twice the time value of a modern whole note.

rest, quarter

A rest equivalent in  or time value to a quarter note.

rest, quaver

An eighth rest.

restez (rĕs-tā) Fr. v.

Stay; stop; hold; indicating that the note over which it is placed should be slightly dwelt upon.

restrictio (rĕ-strĭk′-shĭ-ō) Lat. n.

The passage in a fugue, usually at the end, where the subject and answer followed each other so rapidly and closely that they overlap. Synonym of stretto.

resultant tones

The tones that result when two loud and sustained musical tones are sounded simultaneously. There are two kinds of resultant tones called the differential and the summational. The differential tone is so named because the number of its vibrations is equal to the difference between the number of vibrations of the two tones sounded together. Summational tones are equal to the sum of vibrations of the two tones.

resurrexit (rĕz-ŭ-rĕks′-ĭt) Lat. v.

Literally, and rose again: a phrase from the Credo, the creed of the Roman Catholic mass. In the music of the mass these form the introductory words of the allegro or faster movement, which is strongly marked following the slower time of the Crucifixus. It is commonly written for solo voices and sometimes for bass voices only.

retard

To slacken the speed gradually. A retard almost invariably follows a crescendo which has worked up to a climax and prepares the way either for the final close of the composition or for the introduction of a new theme. In the latter case, the retard ends on the note immediately preceding the new strain. Also the delay in releasing a note of a chord, bringing it over into another chord to which it is foreign. In this sense a retard or retardation is a suspension resolving upward.

retardatio (rĕ-tär-dā′-shĭ-ō) Lat. n.

retardation Eng. n.

A gradual slackening of speed. In harmony a suspension, the prolongation of one note of a chord into another chord in which it does not belong, thus causing a discord which is resolved upward, that is, changed into harmony, the discordant note being replaced by the next note above it which belongs to the chord. See also suspension.

retarded progression

The act of slackening or decreasing the time; the prolonging some tone of a previous chord into a succeeding one.

retentir (rŭ-täñ-tēr) Fr. v.

To resound; ring, re-echo.

retentissement (rŭ-täñ-tēs-mäñ) Fr. **n.**
Resounding; re-echoing; reverberation; peal.

retenu (rŭ-tŭ-nü) Fr. adj.
Retained, held back; slackened in speed.

retinte (rā-tĕn'-tā) Spa. n.
A tinkling sound.

retraite (rŭ-trĕt') Fr. n.
Retreat, retiring, retirement: the tattoo, the signal in the army for the men to turn in, retire for the night.

retro (rē-trō or rĕt-rō) Lat. adv.
Backward: applied to a canon or fugue in retrograde motion.

retrograde
Going backward: a canon or fugue is said to be in retrograde motion when the subject or main theme is used backward, note for note, in the answer, the second or imitating division of the fugue.

retrograde imitation
Imitation of the subject or theme of a composition backward.

retrograde imitation, reversed
Imitation, in which the subject or theme of a composition is given backward, note for note, in the answer and moving in the opposite direction from the subject, descending if the subject ascends, and vice versa.

retrograde inversion
Inversion backward: that is, beginning at the end of a composition and writing it backward. Same as retrograde imitation and equivalent to inversio cancrizans (Lat.).

retrogrado (rā-trō-grä-dō) It. adj.

retrogradus (rĕt-rō-grā'-dŭs or rē'-trō-grā-dŭs) Lat. adj.
Retrograde; backward; applied to imitation.

retroscena (rā-trō-shā'-nä) It. adj.
Behind the scenes.

retto (rĕt'-tō) It. adj.
Right; straight; just; correct; direct; similar, in reference to motion.

retumbante (rā-toom-bän'-tā) Spa. adj. and part.
Resonant, sonorous; resounding.

reveil (rā-vĕ') Fr. n.
Wakening; waking time.

reveille (rŭ-vā-yŭ) Fr. n.

rèveille (rĕ-vĕl'-yĕ or rē-vāl'-yĕ) Eng. (Pronounced rĕv-ĕ-lē' in the American army.)

revelly Old Eng. n.
The signal given to awake the soldiers in the morning. Also the winding of the horn to wake the hunter.

reverberieren (rĕf-ĕr-bĕ-rē'-rĕn) Ger. v.
To reverberate; echo. Also spelled reverberiren.

reverie
A dreamy instrumental composition of no set form.

reversed
Turned around; opposite; contrary, applied to motion; retrograde, applied to imitation.

reversed C
A sign used in old music to signify that the notes were given only one-half of their ordinary value.

reversed motion
Contrary motion, in which the parts progress in opposite directions.

reversed retrograde imitation
Imitation, in which the subject or theme of a composition is given backward note for note in the answer, and moving in the opposite direction from the subject, descending if the subject ascends and vice versa.

reversion
Retrograde imitation.

revival hymns
Compositions, the sentiment and melody of which are capable of exciting religious feeling. Used in revival services.

revoice
To restore the proper tone to an organ pipe.

revue (rŭ-vü) Fr. n.
Review; magazine: a presentation of the leading events of the past year or season, given in humorous dramatic form with music.

rey (rā'-ē) Spa. n.
Literally, a king. A Spanish dance.

Rhapsode (räp-sōd) Grk. n.
From raptos, sewn, an ode, song: the name applied to fragments of epic poems, said or sung by the ancient Greek bards. In modern music it denotes a fragmentary composition. See also rhapsody.

Rhapsodie (räp-sō-dē') Ger. n.

rhapsody Eng. n.
A composition of irregular form and ecstatic character made up of various airs woven together fancifully; a sort of medley expressive of wild joy, a piece resembling capriccio or fantasia. Rhapsodies are usually written in themes from folk-songs or natural music, but sometimes fantasias on some piece of art music, opera airs for instance, are so called.

rhay (rä) A. S. n.
A name of the hay, or ancient form of reel. See also reel.

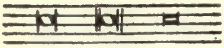
rhythm Eng. n.
rhythme (rēdhm) Fr. n.
Rhythm is the idea of measured motion which is in music. Any regular succession of tones contains a rhythm in that it possesses a complete motion peculiar to itself. In music, notes are sympathetically grouped in regard to duration. Rhythm represents the regular pulsation of music. There may be several rhythms in progress in a piece at the same time. In simple forms of music the rhythm is most prominent, but in advancing to more artistic music the various rhythms become less apparent, though forming everywhere a firm and continuous accentual ground work.

Rhythm in music corresponds to meter in poetry. The word flow, which rhythm suggests, is useful in helping to distinguish it from mere time, with which it is often confused.

rhythmical accent
The special stress, apart from regular time accent, given to the themes, motives, phrases or sections of a piece, depending on the rhythm of the composition and giving character to the music. See also accent and rhythm.

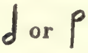
rhythmical signatures
At the beginning of a piece, after the key signature, a sign is placed to denote the time or rhythm. It consists of two numerals placed one above the other, the upper indicates the number of beats to the measure and the lower the kind of note assigned to each beat. See also time.

rhythmical value signs
The signs of notation at present in use, evolved from those of measurable notation, are:

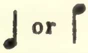


breve

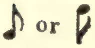
semibreve



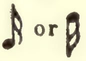
minim



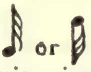
crochet



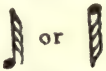
quaver



semiquaver



demisemiquaver



semidemisemiquaver

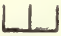
Rhythmical value signs became necessary at the introduction of combined parts which might contain notes of different time value. The Greeks employed the following signs:

short single time

two times

three times

four times

 five times.

rhythmique (rēdh-mēk) Fr. adj.
rhythmisch (rēt′-mĭsh) Ger adj.
Rhythmic; rhythmical.

Rhythmus (rēt′-moos) Ger. n.
Rhythm.

ri
The syllable denoting the second tone of a scale, sharped. In the key of C it stands for D sharp. See also solmization.

ribattere (rē-băt-tā′-rĕ) It. v.
To beat back; to reverberate.

ribattimento (rē-băt-tĭ-mĕn′-tō) It. n.
A frequent repetition of a tone or chord; reverberation.

ribattuta (rē-băt-too′-tä) It. adj.
Beaten back; restruck: it directs the repetition of two notes with gradually increasing speed, ending in a trill.

ribbechino (rēb-bĕk-kē′-nō) It. n.
Diminutive of ribeca: hence a small rebec.

ribeba (rē-bā′-bä) It. n.
A rebec, a primitive stringed instrument of Moorish origin, played with a bow. At first it had only two strings but afterward a third was added by the Spaniards. See also rebec.

ribible (rĭ-bĭb′-'l) Old Eng. n.
See rebec.

ribs

The sides of stringed instruments of the violin or guitar class, which connect the back and the belly of the sounding-box. Fr. equivalent, éclisses; Ger., Zargen; It., fancie.

ricantare (rē-kän-tä'-rĕ) It. v.

To sing again; to recant.

riccio (rē'-tchō) It. n.

Literally, the husk of chestnuts: a curl: a scroll, or the terminal curve of the head in the violin in which the pins for tuning the strings are inserted.

rice dance of Japan

A dance of the Japanese rustics, preserved from ancient times for performance at the rice festival. It is only danced by men wearing round hats pressed over their eyes, and girdles, both of rice straw, and small cloaks with wide sleeves that flutter like the wings of a huge insect as the dancers move through a series of thirty figures.

rice dance of Madagascar.

A pantomimic dance in which one man takes part. In rhythmic step he imitates the clearing of the land; first using the ax as if cutting down the trees, then burning the remnants of the destroyed forest, running here and there fanning the flames with his breath and uttering sounds to simulate the crackling of the fire and the snapping of the twigs and branches. This done, he sows the seed; and in conclusion, calls upon the gods to bless the fields and harvests.

Ricercar (rē-tsĕr-kär') Ger. n.
ricercare (rē-chĕr-kä'-rĕ) It. n.
ricercata (rē-chĕr-kä'-tä) It. n.

From the verb, ricercare, to seek again, search: originally a prelude which sought to draw the attention of the listeners and prepare for the principal piece; a flourish. Later difficult exercises, solfeggi, madrigals and other elaborate, brilliant vocal works, also instrumental pieces in a fugal style like a fantasia or toccata, were used to display the skill of the composer and performer. Ricercari or ricercate, as they are variously called, were common in the Sixteenth and Seventeenth Centuries. Same as recherche (Fr.), research (Eng.) and the modern term voluntary.

ricercato (rē-chĕr-kä'-tō) It. adj.

Applied to a very difficult and technically learned fugue in which the various devices of imitation such as prolonging, diminishing, inverting or gathering together of the principal themes are used to produce brilliant and unexpected results. Such a fugue is called a ricercare or ricerata, a fugue with research. The name is also occasionally applied to fugues without episodes or digressions.

richiamare (rē-kĭ-ä-mä'-rĕ) It. v.

1. To call back; summon to arms.
2. To sing like a bird, shrilly, warble, whistle.

richiamata (rĭ-kiä-mä'-tō) It. n.

Call; call to arms; assembly, a military signal.

richiamo (rē-kĭ-ä'-mō) It. n.

Recall; call; bird call; a whistle or warble in imitation of a bird. Singing with trills or turns.

ricochet (rē-kō-shā') Fr. n.

Rebound: a style of playing detached notes staccato, on the violin, in which the wrist is not used; distinguished from the sautillé in which each note is played with a separate movement of the wrist.

ricordanza (rē-kôr-dän'-tsä) It. n.

Recollection; remembrance; reminiscence: a musical plagiarism.

riddle-canon

An enigmatical canon: a canon written on one staff, usually with as many clefs as there were to be parts. Only the subject was written out, the solution of the place and method of introducing the answering parts being left for the ingenuity of the singers to discover. Such compositions were the delight of composers and singers during the days of counterpoint in the Middle Ages. The written subject of the canon was at that time called fuga and the signs or mysterious directions given for the entry of the imitating parts were called the canon, rule, but the term canon was afterward used to distinguish a fugue in which the subject and answer followed each other around. Equivalent to Rathselkanon (Ger.).

riddone (rēd-dō'-nĕ) It. n.

A village dance. Riddone is an obsolete Italian word for roundelay.

rideau (rē-dō) Fr. n.

Curtain: Rideau s'ouvre, the curtain opens; lever, or, baisser le rideau, to raise or drop the curtain.

ridevolmente (rē-dā'-vōl-mĕn'-tĕ) It. adv.

Ludicrously, pleasantly, or laughingly.

ridicimento (rē-dē-chē-mĕn′-tō) It. n.
Repeating; repetition.

ridicolosamente (rē-dē-kō-lō-sä-mĕn′-tĕ) It. adv.
Ridiculously.

ridotto (rē-dŏt′-tō) It. n.
A sort of masked ball, an entertainment of dancing and singing, which originated in Italy. Ridotti were introduced into England at the Haymarket Opera-house in the early part of the Seventeenth Century and were among the chief attractions at Vauxhall and other pleasure resorts. In Germany and France they were called redoutes.

riduzione (rē-doo-tsĭ-ō′nĕ) It. n.
Reduction: an arrangement of a work in smaller form than the original.

Riesenharfe (rē′-zĕn-här′-fĕ) Ger. n.
Æolian harp: a musical instrument played by the wind.

rifacimento (rē-fä-chē-mĕn-tō) It. n.
Remarking; reconstruction; revision of a work; a new edition.

rifiorimenti (rē-fĭ-ôr-ĭ-mĕn′-tē) It. n.
New adornments, that is, extemporaneous ornaments.

riga (rē′-gä) It. n.
A line of the staff; mas. form, rigo.

rigabello (rē-gä-bĕl′-lō) It. n.

rigabellum (rĭg-ä-bĕl′-lŭm) Lat. n.
See **regal.**

rigadoon
An old French dance thought to have been invented early in the Sixteenth Century by Rigaud, a dancing-master of Provence, from whom it took its name. It was so popular in England that some maintain it originated in that country and took its name from the old adjective rig, meaning romping, lively. It was a merry dance for two people, written in sextuple, six-eight, time, in three or four parts of unequal length, each of which was repeated. The jumping step peculiar to this dance outlived the rigadoon as a whole. Rigaudon (Fr.), rigodon (It.).

rigals
Another spelling of regals. Sometimes spelled rigoles.

rigore (rē-gō′-rĕ) It. n.
Rigor; harshness; strictness; exactness: **al rigore di tempo**, or **con rigore**, with strictness of time, in strict time.

rigoroso (rē-gō-rō′-sō) It. adj.
Rigorous; severe; strict; exact: in **tempo rigoroso**, in strict time.

rikk
A small tambourine used in modern Egypt.

rilasciando (rē-lä-shän′-dō) It. part.
Relapsing; letting the time become gradually slower. Synonym of rallentando.

rilasciante (rē-lä-shän′-tĕ) It. adj.
Relapsing; slackening.

rilch (rĭlsh) Rus. n.
A Russian lute. See also **rilka.**

rilka (rĭlka) Rus. n.
A Russian instrument with a pear-shaped body and a neck of proportionate length and with plucked strings. The instrument varies in size.

rima (rē′-mä) It. n.
Rhyme; verse: poem; song.

rima vocalis (rī′-mä vō-kā′-lĭs) Lat.
The space or opening between the vocal chords. See also glottis.

rimbombamento (rēm-bŏm-bä-mĕn′-tō) It. n.
Resounding; booming.

rimettendo (rē-mĕt-tĕn′-dō) It. part.

rimettendosi (rē-mĕt-tĕn-dō′-sē) It. part.
1. Replacing; returning; restoring, the former time.
2. Restraining; slackening; retarding, used with a tempo. In the second sense, synonym of rallentando and ritardando.

rinforzamento (rĭn-fôr-tsä-mĕn′-tō) It. n.
Re-enforcement: the repeated strengthening of the tone. Differing from sforzamento in that it is applied to a group of notes, a phrase or sentence, instead of to one note. When the word or its abbreviations, rnfz., rinf., rf., rfz., are not used a succession of accent marks < < < < represent them.

rinforzando (rĭn-fôr-tsän′-dō) It. part.
Re-enforcing. strengthening; giving special accent repeatedly, that is to a group of words; indicated by accent marks or the abbreviations, rf., rfz., or rinf.

rinforzare (rĭn-fôr-tsä-rĕ) It. v.
To re-enforce; strengthen; to accent repeatedly; to emphasize a group of notes.

rinforzo (rĭn-fôr′-tsō) It. n.
Equivalent to rinforzamento. See also rinforzamento.

Ringelpauke (rĭng′-ĕl-pow′-kĕ) Ger. n.
A rattle, sistrum, with rings attached to the bars, which jingled when it

was shaken. It was used by the ancient Greeks and Egyptians.

Ringelstück (rĭn′-gĕl′-shtük′) Ger. n.
Rondeau; roundelay.

Ringeltanz (rĭng′-ĕl-tänts) Ger. n.
A round dance, such as a waltz or two-step.

ringen (rĭng′-ĕn) Ger. v.
To ring; sound.

rings, psaltery
Flat rings upon which are quill-like projections. They are worn upon the finger tips and used in playing the psaltery.

rintoccare (rĭn-tôk-kä′-rĕ) It. v.
To toll a bell.

rintocco (rĭn-tôk′-kō) It. n.
Tolling; knelling.

rintronato (rĭn-trō-nä′-tō) It. adj.
Resounded; re-echoed.

ripercussione (rē-pĕr-koos-sĭ-ō′-nĕ) It. n.
The repetition of a tone or chord. See also repercussion.

ripetitura (rē-pĕt-ĭ-too′-rä) It. n.

ripetizione (rē-pā-tē-tsĭ-ō′-nĕ) It. n.
Repeating; repetition: the burden of a song; refrain.

ripienino (rē-pē-ā-nē′-ō) It. n.
Diminutive of ripieno, meaning little filling up: hence, an organ stop of high pitch used for adding volume to full effects. The lowest tone is only an octave below middle C.

ripienist
A player of the ripieno, an orchestral instrument which is played only in the full parts.

ripienista (rē-pē-ā-nĭs′-tä) It. n.
A player of the ripieno. Equivalent to ripienist.

ripieno (rē-pē-ā′-nō) It. adj. and n.
Literally, filling up, completing, supplementing.

1. A term applied to those instruments in a band or orchestra which play only in what are called the full parts. They are accompanying instruments and not essential to the composition, having as their only duty, to add force to the loud effects. They are used only occasionally, as opposed to the so-called solo instruments that are given the distinctive parts of the composition. The use of ripieno instruments was especially general in the orchestral concertos of the Seventeenth and Eighteenth Centuries, where they were only employed to fill in the harmonies, and to support the solo parts. The term is used in orchestral scores to mark the entrance of all the strings, or in military music, the clarinets and oboes, being thus equivalent to tutti, meaning all. In its plural form, ripieni, it is used as the name of an instrument which only plays in the full parts, all the violins, violas, cellos, and double of an orchestra except the leading or solo ones being called ripieni.

2. The name given by some makers to an organ stop composed of several pipes to each key of the keyboard. The tone is brilliant and is used in adding volume to full effects. Abbr. rip.

ripieno di cinque (rē-pē-ā′-nō dē chēn′-kwĕ) It.
A compound or mixture stop of five ranks or sets of pipes, having the full compass of the manual.

ripieno di due (rē-pē-ā′-nō dē doo′-ĕ) It.
A compound stop of two ranks having the full compass of the manual.

ripieno di quattro (rē-pē-ā′-nō dē kwät′-trō) It.
A compound stop of four ranks having the full compass of the manual.

ripieno di tre (rē-pē-ā′-nō dē trā) It.
A compound stop of three ranks, having the full compass of the manual.

Ripienstimme (rē-pĭ-ān′-shtĭm′-mĕ) Ger. n.
In an orchestra, any instrument that is used only occasionally and is not essential. Its only value is in adding volume when all the performers take part in loud effects.

ripieur de cinque (rē-pē-ŭr dŭ sănk) Fr.
Equivalent to ripieno di cinque (It.). See also ripieno di cinque.

ripigliando (rē-pēl-yän′-dō) It. part.
Retaking; resuming.

ripigliare (rē-pēl-yä′-rĕ) It. v.
To take up again; resume.

ripiglio (rē-pēl′-yō) It. n.
The return of the theme or subject of a piece, as the burden of a song. Equivalent to repetizione, reprise and ripresa.

riposatamente (rē-pō-sä-tä-mĕn′-tĕ) It. adj.
Reposefully; calmly.

riposato (rē-pō-sä′-tō) It. adj.
Reposeful; calm; self-possessed.

riposo (rē-pō′-sō) It. n.
Rest; repose.

riprendendo (rē - prĕn - dĕn′ - dō) It. part.

Taking up again; beginning over; resuming.

riprendere (rē-prĕn′-dĕ-rĕ) It. v.

To take up again; to begin over, resume. Equivalent to reprendre (Fr.).

ripresa (rē-prā′-sä) It. n.

Renewal; the repetition of a previous strain; also the repeat sign. Equivalent to renvoi and reprise (Fr.) and replica (It.).

rise

Same as the plain beat: an obsolete English harpsichord grace. It was written two half notes with a dash between them, and played thus: the first note was given its full value, and repeated as an eighth note before the second half note, which, when struck, received only the remaining time, that is, the value of three eighth notes, to complete its full time.

risentitamente (rē-sĕn-tē-tä-mĕn′-tĕ) It. adv.

Resentfully.

risentito (rē-sĕn-tē′-tō) It. adj.

Vigorous; resentful; sharp; distinct; poignant; energetic.

risolutezza (rē-sō-loo-tĕt-tsä) It. n.

Resolution; boldness; vigor.

risolutissimo (rē-sō-loo-tĭs′-sĭ-mō) It. adj.

Very resolute; firm.

risoluto (rē-sō-loo-tō) It. adj.

Resolved; resolute; determined; firm.

risoluzione (rē-sō-loo-tsĭ-ō′-nĕ) It. n.

Resolution; solution; decision; determination.

risonante (rē-sō-nän′-tĕ) It. adj.

Resonant; resounding; ringing; sonorous.

risonanza (rē-sō-nän′-tsä) It. n.

Resonance. The synonym of risuonanza.

risonare (rē-sō-nä′-rĕ) It. v.

To sound, resound, re-echo; ring, boom.

risposta (rēs-pōs-tä) It. n.

Answer or consequent; the reply to a subject, proposta, of a fugue or canon; the imitation of a preceding musical phrase or sentence, theme, subject or antecedent. Equivalent to reponse (Fr.).

Riss (rĭs) Ger. n.

Crack; gap; break.

Riss in der Stimme (rĭs′ ĭn dār shtĭm′-mĕ) Ger

The break in the voice caused by the failure to pass smoothly from one register to another, as from the chest to the head tones. A bass voice is supposed to have no such break.

It also applied to organ stops that sound the higher octaves. This is possible for the lower part of the organ keyboard, but the higher notes forbid the same tones sounding with it that sounded with the lower notes. So that if C′′′′′, the highest note on the organ were played no higher notes would be sounded with it.

For such stops larger pipes are substituted and by this arrangement the pitch at a certain point breaks and returns to the octave below. See also repeterende Stimme.

ristretto (rē-strĕt′-tō) It. adj. and n.

Restricted, compressed: the restriction or contraction of the subject and answer into a small space, at the end of a fugue, where they follow each other so rapidly that they overlap, making a compact, stretto passage.

risuonanza (rē-soo-ō-nän′-tsä) It. n.

Resonance. Synonym of risonanza.

risvegliare (rēs-vāl-yä-rĕ) It. v.

To rouse up; awaken; reanimate.

risvegliato (rēs-vāl-yä′-tō) It. adj.

Awakened; roused; reanimated; lively; excited.

ritardando (rē-tär-dän′-dō) It. part.

Retarding; delaying; lingering: gradually growing slower in speed. Synonym of rallentando. Abbr. ritar., ritard.

ritardare (rē-tär-dä′-rĕ) It. v.

To retard: grow slower in time. Synonym of rallentare.

ritardato (rē-tär-dä′-tō) It. adj.

Retarded; delayed: gradually slackened in speed. Synonym of rallentato.

ritardazione (rē-tär-däts-ĭ-ō′-nĕ) It. n.

Retardation: slackening the time.

ritardo (rē-tär′-dō) It. n.

Delay: a gradual slackening of speed, a retard. In harmony a suspension, same as one meaning of retardation. Synonym of rallentamente.

ritardo un pochettino (rē-tär′-dō oon pō-kĕt-tē′-nō) It.

A very slight retard.

ritenendo (rē-tā-nĕn′-dō) It. part.

Retaining; detaining; holding back: in a strict sense, making the time immediately slower, but it is very often used as a synonym or rallentando and ritardando.

ritenente (rē-tā-nĕn′-tĕ) It. adj.

Retaining; holding back; retarding.

ritenuto (rē-tä-noo′-tō) It. adj.

Retained; detained; held back; retarded. Abbr. rit., riten.

ritmato (rēt-mä′-tō) It. adj.

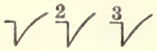
Rhymed; rhythmized: ben ritmato, well measured, with good rhythm. Also written ritmico, mas.

ritmo (rēt-mō) It. n.

Rhythm; cadence; measure.

ritmo di battute (rēt-mō dē bät-too′-tĕ) It.

Literally, rhythm of the beat. A sign with figures over it to indicate the accenting of a definite series of measures for the purpose of emphasizing the rhythm.



ritornando (rē-tôr-nän′-dō) It. part.

Returning; coming back; restoring the time: repeating. In the first sense it is equivalent to rimettendo.

ritornare (rē-tôr-nä′-rĕ) It. v.

To return; come back; repeat.

ritornato (rĕ-tôr-nä′-tō) It. adj.

Returned; repeated.

ritornello (rē-tôr-nĕl′-lō) It. n.

1. A little repeat, a short passage in which part of the main air appears; a refrain. A short instrumental prelude, interlude or postlude in vocal music. Called also zinfonia.

2. Applied to the full, tutti, parts before, between or after the solo passages of a concerto. The term is found in the earliest operas and oratorios at the beginning of the Sixteenth Century, and was not used commonly for two centuries.

3. An ancient form of Italian poetry consisting of three lines, the last of which repeats the sound of (rhymes with) the first, bears this name, and songs of the same rhythm, ritornelli, have not retained their popularity among the peasants in some parts of the mountain country in Italy. Also written ritournelle.

ritorno (rē-tôr′-nō) It. n.

Return; repeat.

Ritter Bratsche (rĭt-tĕr brät-shĕ) Ger.

An invention made by Hermann Ritter of Nürzburg. In reality a large-sized viola. See also viola.

ritual dances

Egyptian dances, chiefly those that symbolized the harmony of the stars. Also called astronomical dances. In the center of the Egyptian temple stood the blazing altar typifying the sun, around which circled the dancers as the signs of the zodiac, the planets and the constellations. Apis, the sacred black bull, was also honored by ritual dances, and funeral ballets were performed in event of his death.

riverberamento (rē-vĕr-bĕ-rä-mĕn′-tō) It. n.

Reverberation.

riverso (rē-vĕr′-sō) It. adj.

Reversed, inverted; turned upside down; reverse, retrograde, or contrary motion, by which an ascending interval in the leading part is answered in another part by a corresponding descending interval and vice versa, or the imitation of the subject backward note for note in the answer. Also the reversion of the entire piece by singing it with music turned upside down, or by beginning with some other than the original leading part, it becoming one of the answering parts; both devices are found in old music during the Fifteenth, Sixteenth and Seventeenth Centuries. See rovescio.

rivolgimento (rē-vōl-yĭ-mĕn′-tō) It. n.

Changing, reversing or inverting of the parts in double counterpoint. For instance, the soprano part appearing in the bass and the bass in the soprano in such a way that the harmony is not destroyed.

rivoltare (rē-vôl-tä′-rĕ) It. v.

To turn over; change; invert.

rivoltato (rē-vôl-tä′-tō) It. adj.

Turned; changed; inverted.

rivolto (rē-vôl′tō) It. n.

Change; inversion. Synonym of rivolgimento

robustamente (rō-boos-tä-mĕn′-tĕ) It. adv.

Strongly; firmly; vigorously.

robusto (rō-boos′-tō) It. adj.

Robust; stout; sturdy; strong; vigorous.

roccoco (rō-kō-kō′) It. adj.

Old fashioned: applied to florid, highly ornamented music, in the style of the Eighteenth Century.

rock harmonicon

An instrument made of a wooden frame upon which pieces of rock were arranged according to their musical tones. These were struck with hammers held in the hands.

Roger de Coverley

An old-fashioned country dance which is still in use. Manuscript versions of the music are extant back to 1706, 1705 and 1685. The Virginia reel is founded on it, though the figures differ. In the Roger de Coverley the couples, as they stand in line, dance together in pairs. The first man goes below the second woman, then around below the second man, returning to his own place; the first woman then goes below the second man, circles around him and passes below the second woman, returning to her own place. The first couple then cross over below the second couple, join hands and turn twice and slip through, taking the second couple's place. On account of the last named part of the figure the dance is frequently called the slip. The second number of the Spectator, 1711, introduces the immortal Sir Roger de Coverley, saying, "His great-grandfather was the inventor of the famous country dance which is called after him," showing where they found the name for their now celebrated knight. It was not until after this time that the title Sir was used in the name of the dance.

Rohr (rōr) Ger. n.
Cane; pipe; reed: usually used for the double reed in an oboe or bassoon.

Rohrblatt (rōr'-blät) Ger. n.
Reed: the reed of a wind instrument, such as the clarinet, oboe or bassoon. The reed of the latter two instruments is usually called doppeltes Rohrblatt, double reed, of the former, blatt or einfaches Rohrblatt, single reed.

Rohrflöte (rōr'-flā'-tĕ) Ger. n.
Literally, reed-flute: an organ stop composed of partly stopped flue-pipes. The name is derived from the reed or tube passing through the cover of the pipes in the upper half of the rank and adding a peculiarly clear quality to the tone, which, however, bears no resemblance to that of the reed stops. The stop may be tuned at various pitches, having for the lowest tone either the first, second or third octave below middle C.

Rohrquinte (rōr'-kwĭn'-tĕ) Ger. n.
A Rohrflöte organ stop composed of pipes sounding a fifth above the key struck.

Rohrschelle (rōr'-shĕl'-lĕ) Ger. n.
Literally, reed bell: an organ stop belonging to the Rohrflöte class, consisting of flue-pipes covered at the top and having a high pitch, being capable of producing no tone lower than middle C. The covers of the pipes are pierced with a small hole, thus rendering the tone more piercing. This, with the high pitch, gives the tone a bell-like quality.

Rhor-werk (rōr'-vĕrk') Ger. n.
Reed-work: the reed stops of an organ, in contradistinction to the flue, or flute, pipes.

roll
The trill or tremolo on a drum produced by rapid strokes with each hand alternately on the kettledrum and bass drum, and by two rapid strokes with each hand, alternately on the side drum, resulting in a continuous rumble. In notation, the roll is indicated by tr — — — written above the note, or by three heavy lines above the note or drawn through its stem. On the tambourine the roll is produced by the rapid stroke of the knuckles. In organ music, roll indicates a rapid arpeggio, broken chord.

roll, long
A prolonged rolling of the drum; a military signal for attack or rally.

rollando (rôl-län'-dō) It. part.
Rolling: applied to drums or tambourines. Synonym of rullando.

rollante (rôl-län'-tĕ) It. part.
Rolling: applied to drums. Synonym of rullante.

Rolle (rôl'lĕ) Ger. n.
A run, a rapid succession of the same notes, upwards and downward. Compare roulade (Fr.).

roller
In organ building a wooden bar with pins in the ends upon which it may be rolled or rocked and two projecting arms, usually at some distance from each other, one of which is pulled by a tracker from the keyboards while the other pulls a tracker attached to a valve. Rollers are primarily designed to transfer motion from side to side, but they also often change it from a horizontal to a vertical plane.

rollo (rôl'-lō) It. n.
Equivalent to roll. See also roll.

romaika (rō-mā'-ĭ-kä) Grk. n.
A tune and dance of modern Greece beginning with great solemnity, increasing in liveliness and ending with great spirit and vigor.

Roman
Applied to the school of composers at Rome from Palestrina down.

Roman chant
Another name for the Gregorian chant. See also Gregorian chant.

Roman-strings
Fiddle strings made in Italy. Though made from sheep's intestines they are usually spoken of as catgut.

romana, nota (nō'-tä rō'-mä-nä) **Lat.** and It.

A neume. See also neume.

romance

From roman, a name given to long tales, ballads in the Provençial language, sung by the troubadours and minstrels, and since they sang of chivalry and love the name later was applied to love ditties and songs of adventure. It is now used of both vocal and instrumental music of a delicate and romantic character. There is no fixed form for romances. Equivalent to romanza (It.), Romanze (Ger.), romaunt (Old Eng.), romance (Fr.).

romance sans paroles (rō-māñs sāñ pă-rôl') Fr.

Song without words.

romanesca (rō-mä-nĕs'-kä) It. n.

romanesque (rō-mä-nĕsk') Fr. n.

A popular Italian dance of the Sixteenth Century resembling the galliard. It originated in Rome, hence the name romanesca.

romantic Eng. n.

romantique (rō-män-tĕk) Fr. adj.

Its meaning in reference to music is rather arbitrary and is directly opposed to that of the classic, signifying something uncommon or unusual. Before music can be properly termed classic it must have stood the test of years and have received the approval of succeeding generations. Thus a new composer's imitation of music which has become known as classic borrows the modifying term and is itself known as such. Any deviation from the beaten path in order to display genius and ingenuity is, on the other hand, termed romantic. Wagner was called Romanticist by his contemporaries, but has successfully stood the test of time and is now regarded as a Classicist. The term romance was first used in reference to tales written in the Romance tongues and has grown to refer to a tale which is the product of imagination. Hence, its use in reference to original music.

Romanusbuchstaben (rō - mä'- noos - bookh'-shtä-bĕn) Ger. n.

The single Greek or Latin letters such as m c i and abbreviated words such as ten., sep., moll., used over the neumes which were the signs or characters used to indicate a tone or phrase in early medieval music. They were called litteræ significatæ, significant letters, and their use is credited to Romanus, a Greek hymn writer, but their meaning now is doubtful.

romanza (rō-män'-tsä) It. n.

Romance. Romanze (Ger.).

romanza senza parole (rō-män'-tsä sĕn'-tsä pä-rô'-lĕ) It.

Song without words.

romanzero (rō-män-tsā'-rō) It. n.

A cycle or suite of piano pieces of a romantic character.

romanzesco (rō-män-tsās'-kō) It. adj.

Romantic. See also romantic.

rombando (rôm-bän'-dō) It. part.

Droning; humming; buzzing.

rombare (rôm-bä'-rĕ) It. v.

To drone; hum; buzz.

Rome, prix de (prē dü rōm) Fr.

1. A prize offered by the French government to the pupils of the Paris Conservatory at their annual competition. It consists of an allowance sufficient to afford four years' study in Rome. Another name is the grand prix.

2. A prize of the same description awarded every other year by the Brussel's Conservatory.

römischer Gesang (rā'-mĭsh-ĕr gĕ-zäng') Ger.

Roman song; the Gregorian plain chant of the Catholic Church.

roncon (rôn'-kōn) Spa. n.

Drone of a bagpipe.

ronda (rôn'-dä) It. n.

A round: a song made up of a certain melody sung by each voice beginning at a given interval from the leading voice and repeated until the last voice has completed the melody.

ronde (rôñd) Fr. n.

1. A ronda or round.

2. A semibreve, a whole note.

ronde pointée (rôñd pwäñ-tā') Fr.

A dotted whole note.

rondeau (rôñ-dō) Fr. n.

A vocal or instrumental composition in which the principal theme is often repeated; a round, catch, rondo. The setting to a rondeau, a poem in three parts, the first having five lines, the second three and the third five, and having only two rhymes, the first word or portion of the first line being repeated at the end of the second and third parts. The rondeau usually has eight syllables to a line. The rondeaux of Adam de la Hale, a composer of the Thirteenth Century, were merely three-part songs, either short or fairly long, which were sung again and again till the words were all said.

rondeaux (rôñ-dō) Fr. pl. n.
Rounds; catches; rondos. See also rondeau.

rondellus rondel
An old form of imitation in which a certain melody was sung by all the voices in turn. It differed from the canon or round, however, in that all the parts began at once, the additional voices each having a melody of its own which accompanied the given melody and exchanged with it till all had been sung by each part. See also roundel.

rondeña (rôn-dān′-yä) Spa. n.
The popular ballad of ronda, similar to the fandango, sung in couplets of four verses, eight syllables in a verse.

rondiletta (rôn-dĭ-lĕt′-tä) It. n.
rondinetta (rôn-dĭ-nĕt′-tä) It. n.
rondino (rôn-dē′-nō) It. n.
Diminutive of rondo: a short, easy rondo.

rondo
A form of instrumental composition which is characterized by a return to the leading theme so that it assumes the form of a circle. No matter how great the digressions from the leading theme, the return is inevitable. Equivalent to rondeau (Fr.).

rondo form
The composition or form of a rondo. This form, the oldest and most frequently used as a mould for musical composition, was first brought into practical shape by Philipp Emmanuel Bach. It consists of three strains, each constructed so as to lead the ear by pleasant and natural means back to the first strain. The rondo form differs from that of the sonata and symphony in not having the first part marked for repeat. While there is no hard and fast rule for the construction of a rondo, the following formula or one similar to it is frequently used; first subject, second subject in dominant, first subject, third subject, first subject, second subject in tonic, coda or conclusion. Modern composers, notably Chopin, give all their material in the first half of the piece and then repeat the whole unchanged, except such portions as were originally in the dominant are, in the repetition, given in the tonic.

rondo mignon (rôñ-dō mēn-yôñ) Fr.
Literally, a favorite rondo.

rondoletto (rōn-dō-lĕt′-tō) It.
Diminutive of rondo; a short, easy rondo.

ronzamento (rōn-tsä-mĕn′-tō) It. n.
Buzzing; humming.

root
The fundamental tone of a chord; the note on which a chord is built. It is the lowest note of the chord in its first or natural position but appears above or between the other notes if the chord is inverted. Thus the chords C E G, E G C and G C E are all formed on the root C. See also generator, though in modern usage they are not generally synonymous.

rosa (rō′-zä) It. n.
The ornamentation around the sounding-hole of instruments of the violin type. Equivalent to Rose (Ger.) and rosette (Fr.).

rosalia (rō-zä′-lĭ-ä) Lat. n.
Rosalie (rō-zä-lē′) Ger. n.
The repetition of a phrase or passage of a melody several times in succession, each time a degree higher. When employed often it usually results in monotony and shows a lack of ideas on the part of the composer, for which reason the Germans derisively call it Schusterfleck, cobbler's patch, but many of the great composers have used it effectively, though they generally employ only two or three repetitions. The name was derived from an old Italian song, Rosalia, mia cara, which was written in this style, and as the same device appears in an old German golk-song, Gestern Abend war Vetter Michelda, it is often called Vetter Michel in Germany.

The term, construed more loosely, is also applied to a succession of repetitions on various degrees of the staff, higher or lower.

Rose (rō′-zĕ) Ger. n.
rosette (rô-zĕt′) Fr. n.
Equivalent to rosa (It.). See also rosa.

rosin
The resin left after distilling the volatile oil from turpentine. It has to be refined for use on the hair of the violin, viola or cello bow, but the ordinary rosin mixed with white-pitch is used for the double-bass. The rosin should not be too sticky or it will only mat the hair and if it is very dry it has to be applied often. It is used to roughen the hair that the bow may grasp the strings of the instrument and cause them to vibrate. Equivalents, colofonia (It.), colophane (Fr.), Kolophon (Ger.).

rossignoler (rô-sēn-yō′-lā) Fr. v.

To sing like a nightingale.

rostral (rōs′-träl) Ger. n.

A music-pen: a five-pointed instrument, like a claw, used to make the lines of the staff in preparing zinc plates for engraving music. Equivalent to rastral and rastrum.

rota (rō′-tä) It. n.

Literally, wheel: a round, rondo or any other composition with frequent repetitions, including some kinds of hymn-tunes. See also rote and crwth.

rote

1. A stringed instrument of the dulcimer or zithern type, played like a guitar. See also crwth.

2. Also, in singing, applied to the method of learning, by repeating what another person sings instead of by reading the notes.

rotondo (rō-tôn′-dō) It. adj.

Round; rotund; full: applied to a tone.

rotta (rôt′-tä) It. n.

Rupture; fracture; breaking; breach; rout; overthrow; consternation.

rotto (rôt′-tō) It. adj.

Broken; cracked; interrupted.

rotula (rŏt′-ū-lä) Lat. n.

Literally, a little wheel; hence a small round: applied to Christmas roundelays or carols.

roucouler (roo-koo-lā) Fr. v.

To coo, warble, trill.

roulade (roo-lăd) Fr. n.

Roll; rolling.

1. A rapid succession of notes sung on one syllable or a division.

2. A flourish or an ornamental passage in instrumental music. Compare rolle (Ger.).

roulement (rool-mäñ) Fr. n.

Rolling or roll of a drum or tambourine; the prolonged reiteration of a note on the guitar.

round

1. A species of vocal canon whose parts are in unison or are separated by the interval of an octave. It is without a cadence and therefore the singers continue in a circulatory manner, the melody being infinite. The true round sometimes has a harmonic accompaniment called the pes. The round was very popular in England as early as the Thirteenth Century.

2. A circle or round dance.

round O

A rondo: a composition written by Jerry Clark in 1700 bears the title Round O Minuet.

round ringing

In a set or chime of bells the ringing of the one having the highest pitch first, followed by the others in rapid succession, the whole being repeated several times.

roundel

1. A vocal or instrumental composition so called because it constantly returns to the first verse. It consists usually of three verses or variations; the words or music of the second and third must rise out of the harmoniously return to the first verse, which is complete in itself but also naturally finishes the second and third.

2. It may also refer merely to a principal phrase in a more extensive composition, repeated several times in alternate and contrasted phrases. The sonata frequently ends in a rondo.

3. A dance in which the participants join hands and dance in a circle. This form of dance is still seen in children's games. Equivalent to rondeau (Fr.) and rondo (It.).

roundelay

From the French rondel or rondelet.

1. A species of poem, song or ballad of the Fourteenth Century, usually having thirteen lines of one rhythm and eight of another. The first line had to make complete sense, as it was repeated at the end of each stanza, the song or poem thus moving around it.

2. The music to which such a poem was sung.

3. A simple, rural air, the music to a circular dance.

rovesciamento (rō-vā-shä-mĕn′-tō) It. n.

Reversion: the imitation of the subject backwards in the answer; inversion of the leading and one of the imitating parts, an original imitating part leading off the composition, while the former leading part follows. Synonym of rovescio.

rovescio (rō-vā′-shō) It. n.

Reversion; inversion; reverse; retrograde; or contrary motion by which an ascending interval in the theme or subject is answered by a corresponding descending interval in the imitation; also the imitating of the subject backwards in the answer of a canon or fugue; or the reversion of the entire composition, rendering it from right to left, or by turning it upside down or exchanging the leading part with one of the imitating parts, devices often used by the old composers (1400-1600), who so arranged the music that it could be sung backwards or upside down, or with one part substituted for another, for instance, the bass part being sung first and followed by the soprano, or the soprano part leading off, and the bass following using the same music with the sheet reversed. Such compositions bore two clefs, one of which was inverted, and were called pieces al rovescio.

ruana
A Hindu violin.

rubato (roo-bä′-tō) It. adj.
Literally, robbed: used in connection with tempo when the usual time values of the notes are disregarded and the longer ones steal some of the time from the shorter ones. It is necessary that care be taken or the rhythm will be marred.

Rückfall (rük′-fäl) Ger. n.
A back-fall: an obsolete grace, indicated by a heavy oblique line or a comma over a note where a very short note a tone higher than the written note was to be introduced, falling back to the principal note, which received almost its full time value. Two heavy oblique lines or two commas indicated a double back-fall, two short notes. See also back-fall for illustration.

Rückgang (rük′-gäng) Ger. n.
Retrogression: the part of a work in sonata form between the end of the development of the theme, or an episode, and the repetition of the principal theme, reprise; the transition of the development or episode into the reprise. Abbr. Rg.

Rückpositiv (rük′-pō-sē-tēf′) Ger. n.
A small fixed organ in front of the main instrument, so called because it is usually behind the organist.

Rückung (rük′-oongk) Ger. n.
Literally, moving with a jerk: syncopation; the tying of the last note of a measure to the first of the following measure, which shifts the accent of the first beat to the usually unaccented note and produces a sort of jerky movement.

Rüdenhorn (rü′-dĕn-hôrn) Ger. n.
The low-pitched wooden hunting horn, one of the three kinds of Hifthorn. See also Hifthorn.

Ruf (roof) Ger. n.
Call; cry of a hunter of the winding of a horn; voice: a trumpet-call in the army.

ruff
ruffle
A word of unknown origin: applied to a low, vibrating beat of a drum greatly resembling the roll but less loud. It is used on certain occasions as a mark of respect.

Ruhepunkt (roo′-ĕ-poonkt′) Ger. n.
Resting point; pause: point of repose in a melody, hence a cadence.

Ruhestelle (roo′-ĕ-shtĕl′-lĕ) Ger. n.
Ruhezeichen (roo′-ĕ-tsī′-khĕn) Ger. n.
A rest sign; rest, pause. See also rest.

ruhig (roo′-ĭkh) Ger. adj. and adv.
1. (adj.) Tranquil; calm; peaceful; gentle.
2. (adv.) Tranquilly; calmly; gently.

ruhig gehend (roo′-ĭkh khā′-ĕnt) Ger.
Gently moving.

Rührtrommel (rür′-trôm′-mĕl) Ger. n.
A drum. No longer in use.

Rührung (rü′-roongk) Ger. n.
Emotion; sympathy.

rule
1. Formerly applied to line.
2. Rules in music are the result of observation made by qualified persons of what has proved successful at previous times. They are not absolutely binding but are subject to exceptions.

rule of the octave
A system used by teachers of harmony before the formulation of the laws governing harmonic progression. The diatonic scale was taken as a bass and chords formed on each degree to exemplify their mutual relation.

rullando (roo-län′-dō) It. part.
Rolling: used of a drum or tambourine. Synonym of rollando.

rullante (rool-län′-tĕ) It. part. adj.
Rolling. Tamburo rullante, side drum.

run
1. A rapid succession of notes, usually a scale passage, used as an ornament; a roulade.
2. To run: an organ term, used of the leaking of air from the windchest into a groove, which makes the pipes of that groove sound.

Rundgedicht (roont′-gĕ-dĭkht′) Ger. n.
Round poem; a roundelay; rondo. Synonym of Rundgesang.

Rundgesang (roont′-gĕ-zăng′) Ger. n.
Round-song; a roundelay; round; catch; a convivial song: a solo with refrain for chorus.

running
1. Executing rapid scale passages.
2. The leaking of the air from the

windchest of an organ, or the faint sound of the pipes caused by such a leak.

rural Dionysia (roo′-rĕl dī-ŏ-nĭs′-ĭ-ä) Grk. n.
Festivals celebrated in early times in many parts of Greece in honor of Dionysus or Bacchus, the god of wine. The rural Dionysia were a vintage celebration, occurring in the rural districts in December, and characterized by great freedom and boisterous merry-making. The dancing, jests and songs which were a part of these festivals gave rise to lyrical drama. This festival was later introduced at Rome where it assumed such lawlessness and license that it and all other forms of the worship of Bacchus were banished.

russe (rüs) Fr. adj.
Russian.

russe, à la (ä lä rüs) **Fr.**
In Russian style.

Russian bassoon
A bassoon of low pitch, used for military purposes. See also bassoon.

Russian horn band
A band playing horns which sound only one note each. In 1751 J. A. Maresch, a Bohemian in Prince Narischkin's service, invented a band of horns, thirty-seven in all, having a compass of three octaves, the tones and semitones being produced by horns varying in length from about twelve feet to nine inches, and trained a force of serfs to play them, for since each had only certain notes to play no especial degree of intelligence was necessary. The first performance took place before the court in 1755, and from that time until a short while ago a horn band was maintained by the Russian court.

Russpfeife (roos′-pfī′-fĕ) Ger. n.
See Rauschflöte.

rusticano (roos-tĭ-kä′-nō) It. adj.

rustico (roos′-tĭ-kō) It. adj.
Rustic; simple; rural; pastoral.

Ruszpfeife (roos′-pfī′-fĕ) Ger. n.
See Rauschflöte.

Rutscher (root′-shĕr) Ger. n.
Old German name for the gallop.

ruvidamente (roo-vĭ-dä-mĕn′-tĕ) It. adv.
Coarsely, roughly.

ruvido (roo′-vĭ-dō) It. adj.
Rugged; rough.

rymour (rī′-mŭr) Old Eng.
A rimer; a minstrel.

rythme (rēdhm) Fr. n.
Rhythm: rythme binaire, binary rhythm; rhythme ternaire, tenary rhythm.

rythmé (rēdh-mā) Fr. adj.
Measured: bien rythmé, well measured, that is, with well pronounced rhythm, or well-balanced in rhythmical structure.

S

S
Abbr. of segno, in such phrases as al segno, dal segno; of senza, in phrases as senza pedale, senza replica; of sinistra in manu sinistra, left hand; or solo; of sordini; or subito in the phrase volti subito; and of scriptus written as in manuscript, MSS.

sabeca (sä′-bā-kä) Heb. n.
An instrument mentioned in the Bible and very likely belonging to the harp family although there is no way of definitely identifying any of the biblical names of musical instruments with existing specimens. Researchers, however, consider the sabeca to have been an instrument with strings which were plucked by the fingers as are those of the harp.

sabot (să-bō) Fr. n.
1. In harp making, a disc furnished with two pins and turned by one of the pedals of the double action harp. Each pin is so arranged as to catch the string and shorten the vibrating section.
2. A poor, ill-made fiddle.

sackbut
1. A medieval instrument which greatly resembled the slide trombone.
2. An incorrect biblical translation of sabeca, a small harp. See also trombone and sabeca.

Sackgeige (säk-gī-khĕ) Ger. n.
Literally, a pocket fiddle. See kit.

Sackpfeife (säk′-pfī-fĕ) Ger. n.
The German name for the bagpipe.

sacred music
Music of a religious character or connected with religious worship. The oratorio, while not used in services for worship, is classed with sacred music.

sacring bell
In Roman Catholic Church services, a bell rung by the acolyte or altar boy at the singing of the Sanctus, at the conclusion of the Ordinary of the Mass, at the Elevation of the Host, or other solemn parts of the service.

sacrist
The music librarian of a cathedral, whose duties include whatever copying of music is necessary for the choir.

Saengerfest (zĕng′-ĕr-fĕst) Ger. n.
A German music festival, partly social in its nature, in which much of the music is furnished by male chorus.

safety valves
More commonly known as the waste pallets. An opening in the top of the bellows, the covering of which is held in place by a spring until an oversupply of wind is admitted to the bellows; when in danger of over-expansion, the valve is forced open and the extra wind is discharged.

sagbut
See sackbut.

saint's bell
Same as sacring bell.

saison (sä-zôñ) Fr. n
The musical season; the time of the year during which are given the most important concerts and operatic performances.

Saiten (zī′-tĕn) Ger. n.
Strings.

Saitenchor (zī′-tĕn-kŏr) Ger. n.
A group of two or three strings tuned in unison.

Saitenfissel (zī′-tĕn-fĭs′-sĕl) Ger. n.
Tail piece: a less usual form of Saitenhalter. See also tail piece.

Saitenhalter (zī′-tĕn-hält′-ĕr) Ger. n.
Tail piece.

Saitenharmonika (zī-tĕn-här-mō′-nē-kä) Ger. n.
Stringed harmonica: a keyboard instrument with a diminuendo attachment. It was invented by J. H. Stein in 1788.

Saiteninstrument (zī′-tĕn-ĭn-shtroo-mĕnt) Ger. n.
An instrument having strings.

Saitenklang (zī′-tĕn-kläng) Ger. n.
The sound emitted by a string when it is set in vibration.

Saitenorgel (zī-tĕn-ôr′-gĕl) Ger. n.
Literally, stringed organ: a keyboard instrument invented in 1890 by Carl Gümbel of Kroffdorf, Prussia. Each key is furnished with three strings which are struck by a hammer and to each group is added a fourth, which is caused to vibrate by the rapid fanning of a free reed, whose vibrations are the result of the action of a supply of wind from a bellows worked by the performer by means of treadles. By reason of the manner in which this fourth string is caused to vibrate it is capable of furnishing a sustained tone like that of the organ. By means of various mechanical contrivances and combinations the tones of a piano or of an organ or of the two combined may be produced. When combined the effect is that of a string band, organ and piano.

Saitenspieler (zī-tĕn-shpēl′-ĕr) Ger. n.
One who plays upon a stringed instrument.

Saitenton (zī′-tĕn-tōn) Ger. n.
The same as Saitenklang.

saitig (zī′-tĭkh) Ger. adj.
Stringed.

salamanie
A name for the flute used by Oriental people.

salcional (săl-sē-ō-năl′) Fr. n.

salicet (sä-lē-sā′) Fr. n.

salicional (să-lē-sē-ō-năl′) Fr. n.
A soft string-toned organ stop with small open metal pipes varying in pitch. Salicional is the name preferred for this stop, especially those of low pitch, those of the higher pitch being called Salicet. Abbr. salic.

salicional stop
An organ stop composed of narrow metal pipes open at both ends. It has a delicate reedy tone, resembling that produced by a bird called the willow pipe or willow wren, very abundant during the summer in the woods of the British Islands.

salii (sā′-lĭ-ī) Lat. n.
Literally, leapers, dancers: the twelve priests of Mars, the god of war, who sang and danced in procession through the streets of Rome on festal occasions, when celebrating in honor of Mars, bearing the Ancilia, or sacred shields.

salle de concert (săl dŭ kôñ-săr') Fr.
Concert hall; concert room.

salle de musique (săl dŭ mü-zēk') Fr.
Music room; music hall.

Salm (sälm) Ger. n.
A psalm.

salmeggiamento (säl-mād-jē-ä-mĕn'-tō) It. **n.**
Psalmody; the singing of psalms.

salmo (säl'-mō) It. n.
A psalm.

salmografo (säl-mō-grä'-fō) Spa. **n.**
A writer of psalms.

Salonflugel (sä-lôn-flü'-khĕl) Ger. **n.**
A parlor grand piano.

Salonmusik (sä-lōn'-moo-zēk') Ger. **n.**
Music for parlor use.

Salonstück (sä-lōn'-shtük) Ger. n.
A piece of music for the parlor.

salpinx (săl'-pĭngks) Grk. n.
A word used by the ancient Greeks to signify the trumpet.

saltando (säl-tän'-dō) It. adj.
Literally, leaping, skipping: progressing by skips; in violin-playing, a bounding or springing movement of the bow.

saltäto (säl-tä'-tō) It. adj.
Springing; a term exchangeable with saltando.

saltarello (säl-tä-rĕl'-lō) It. n.
A diminutive of salto, a leap, a skip, a bound. A kind of jig, consisting principally of leaping motions. It is in triple time. The music is frequently found as movements in compositions for harpsichord and piano, and sometimes as a whole piece for either instrument.

saltatori (säl-tä-tō'-rē) It. n.
Literally, leapers, jumpers; dancers of more than ordinary agility.

Salteirie (zäl-tī'-rĕ) Ger. n.
The psalter or book of psalms.

salteretto (säl-tĕ-rĕt'-tō) It. n.
The rhythmical figure in six-eight time in which the first and fourth eighth notes are dotted.

salterio (säl-tā'-rĭ-ō) It. n.
1. The psalter or book of psalms.
2. Salterio tedesco, a dulcimer.

Saltirsanch (zäl-tērs'-änkh) Ger. n.
Literally, a German psaltery, German harp.
1. A psalter or book of psalms.
2. A psaltery; or species of harp; salterio tedesco, a dulcimer.

salto (säl'-tō) It. n.
Literally, a leap, a jump.
1. A dance of a leaping, bounding character.
2. A skip from one note to another, usually over an interval of more than an octave; di salto, by skips; progressing by skips.

salvare (säl-vä'-rĕ) It. v.
Literally, to save, to bring to salvation; hence, to resolve, that is, the dissolving of a dissonance or tones that are not agreeable into a consonance or tones that are agreeable and restful.

salvation (săl-văs-yôñ') Fr. **n.**
The resolution of a dissonant chord. A dissonant chord is one that does not give a sense of rest but seems to demand another to complete it. The satisfaction of this mental demand for rest is found in the consonant chord. The movement from the dissonant or unsatisfactory combination of tones to the consonant or satisfactory and restful combination is called resolution or salvation.

Salvatorem Lauda Sion (săl-vä-tō'-rĕm law'-dä zī'-ōn) Lat.
The name of a hymn sung at mass on the feast of Corpus Christi between the Gradual Ocouli Omnium and the Gospel for the Day.

Salve Regina (săl'-vē rē-jī'-nä) Lat.
Hail, Queen! a hymn to the Virgin Mary sung at vespers in the Roman Catholic Church from Trinity Sunday till advent.

Sambat (zäm-bät') Ger. **n.**
A word used for various medieval instruments such as the bagpipe and hurdy-gurdy.

Sambiut (zäm'-bĭ-oot) Ger. **n.**

sambuca (säm-boo'-kä) Lat. **n.**
A name of ambiguous meaning, for an instrument handed down from the Middle Ages. Authorities agree that it originally referred to a form of psaltery, later to a primitive flute and finally became a corrupted form of the name symphonia, meaning both bag-pipe and hurdy-gurdy.

sambucistria (săm-bū-sĭs'-trĭ-ä) Lat. **n.**
A player on the sambuca.

sambuque (zăm-book') Fr. **n.**
The French form of sambuca.

Sammlung (zäm'-loongk) Ger. **n.**
A collection, as of songs, or instrumental numbers.

samodi (săm'-ō-dī) Grk.
Greek poets who wandered from place to place, singing gay songs.

sampogna (säm-pōn'-yä) It. **n.**

samponia (säm-pō'-nĭ-ä) It. **n.**

sampunia (säm-poo'-nĭ-ä) It. **n.**
1. A simple pipe or flute made from a reed stalk.

2. One form of the name of the Italian bagpipe.

sancho
An instrument of the guitar species used by negroes. It consists of a body formed from a hollowed block of wood and a long neck. The strings are of vegetable fiber and are plucked with the fingers.

Sanctus (sănk′-tŭs) Lat.
From sanctus, sacred, holy.
1. A part of the mass in the Roman Catholic Church, immediately preceding the canon or prayer of consecration; also of the communion service in the Episcopal Church, beginning with the words, "Holy, holy, holy."
2. The hymn sung during that part of the mass in the Roman Catholic Church.

Sanftgedackt (zänft′-gĕ-däkt′) Ger. n.
An organ stop of soft tone, with stopped pipes.

Sanftflöte (zänft′-flā-tĕ) Ger. n.
A soft-toned flute.

Sanftheit (zänft′-hīt) Ger. n.
Softness; gentleness; mildness.

sänftig (zĕnft′-ĭkh) Ger. adj.
Literally, soft-like, or softish: soft; mild.

Sanftmuth (zanft-moot) Ger. n.
Softness; gentleness.

sanftmuthig (zänft′-mü-tĭkh) Ger. adv.
Softly; gently.

Sanftmuthigkeit (zauf′-mü-tĭkh-kīt) Ger. n.
Softness; gentleness.

Sang (zäng) Ger. n.
A song.

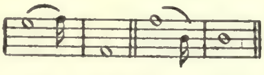
Sänger (zĕng-ĕr) Ger. n.
A singer.

Sängerbund (zĕng′-ĕr-boont) Ger. n.
A society, or league of singers; also, a convention of singers or of singing societies.

Sängerin (zĕng′-ĕr-ĭn) Ger. n.
A songstress; a female singer.

Sängerverein (zĕng′-ĕr-fĕr-īn′) Ger. n.
A union or association of singers.

sanglot (säñ-glō′) Fr. n.
Literally, sob: an obsolete ornament or grace in singing, used with an interjection, such as ah!, oh! or alas!



Sangmeister (zäng′-mī-shtĕr) Ger. n.
A singing-master.

sans frapper (säñ-frăp-pā′) Fr.
Literally, without a fall: a term directing the playing of notes gently, without a heavy or forcible stroke.

sans pédales (sän pā-dăl′) Fr.
Without the pedals; a term used in organ music.

santir (săn′-tĕr)
A Turkish instrument consisting of a trapezoidal sounding-box over which are stretched a varying number of strings, which are struck with hammers. Also written santur.

santoral (sän-tō-räl′) Spa. n.
A book for use in church choirs.

sapharoth haijobelim
Hebrew call horns made from rams' horns.

saquebute (săk-büt) Fr. n.
A French name for the sackbut.

saraband (săr-ă-bănd) Eng. n.
sarabanda (sär-ä-bän-dä) It. n.
sarabande (să-ră-bäñd) Fr. n.
Sarabande (sär-ä-bän′-dĕ) Ger. n.
1. A dance, once of great popularity in Spain, France and England. Its origin is variously given: from Zarabanda, a Spanish dancer well known in Seville; from the Spanish word, sarac an entertainment of dancing; or traced back to a still earlier ancestry in Turkey and Persia. In the early part of the Sixteenth Century it was danced in Europe, and it was generally denounced as immodest and disgraceful, giving strength to the belief of its Oriental beginnings. In Spain it was even temporarily suppressed at the end of the reign of Philip II. Soon a more refined version came into notice, and in 1588 we hear of it in France. Richelieu's name is associated with its story, he having danced it before the French Queen, Anne of Austria, in ballet, wearing green velvet knee-breeches and having castanets in his hands and bells on his feet. The saraband was changed into a country dance in England, where, in 1651, it is mentioned as danced longways, in the manner of the Roger de Coverley or our own Virginia reel.
2. In the musical suite, or set of dance forms, the saraband plays an important part. It was first used in this way in the Seventeenth Century. It is noble and stately in character, thus forming a contrast to the lively gigue which immediately follows it and forms the concluding movement of the suite. The saraband is written sometimes in the major, sometimes in the minor key, and in three-two, three-four or even two-four time.

There are usually two parts of eight to ten measures each.

It always begins on the first beat, and concludes on the second or third. Handel and J. S. Bach have left fine examples.

sarangi (sä-rūn-gĭ) Hin. n.

A Hindu instrument of the violin family having a pear-shaped body whose sides are slightly incurved. It is furnished with a number of fine wire strings which are stretched along the belly and which vibrate from sympathy when the heavier melody strings are rubbed with the bow.

sarungi (sä-rūn-gĭ) Hin. n.

See sarangi.

sarrusophone (să-rüs-ō-fōn′) Fr. n.

An instrument invented in 1863 by M. Sarrus, a band master of Paris. Its tube is of brass, but is fitted with a double reed mouthpiece like the oboe. It is the only combination brass and reed instrument.

sartarella (sär-tä-rĕl′-lä) It. n.

A Neapolitan dance.

Sattel (zät′-tĕl) Ger. n.

Literally, saddle or ridge: the nut of a violin or similar instrument; the piece of wood on the finger-board which holds the strings stretched in place.

Sattellage (zät′-tĕl-lä-khĕ) Ger. n.

Half position; a term used in violin playing.

sattelmachen (zät′-tĕl-mäckh-ĕn) Ger. v.

Literally, to make a ridge: in violoncello playing, to form a temporary nut by pressing the thumb firmly on a string, in order to produce harmonico.

satyric dance

Generally speaking, any dance, among the Greeks, in which the performers represented Satyrs. In particular, the satyric dance is the sikinnis, and is described under that name.

Satz (zäts) Ger. n.

1. A subject or theme.

2. A phrase, or half a period, the first half being termed vordersatz, the second, the nachsatz.

3. A section or division of a movement.

4. A movement; a separate passage from a composition.

5. A composition.

6. A style or school of composition, as, reiner satz, strict style of composition.

saumgies Hin. n.

A stringed instrument used in India. It has four or five gut strings and is played with a bow.

saun

A Burmese harp.

Sauselaut (zôw′-zĕ-lowt) Ger. n.

A roaring sound.

sausen (zôw′-zĕn) Ger. v.

To roar.

saut (sō) Fr. n.

A skip; a leap.

sauter (sō-tā′) Fr. v.

Literally, to jump, to skip.

1. To jump from one note to another.

2. To overblow; with a wind instrument to blow the current in a way which divides the tone into a series of tones, which sound with, but are higher in pitch and less intense, than the generating tone.

sautereau (sō-tŭ-rō′) Fr. n.

The jack of a spinet or harpsichord.

sauterie Old Eng. n.

A psaltery.

sautillé (sō-tē-yä′) Fr. adj.

Hopped, leaped, rebounded: a term, in violin music, designating that the passage so marked is to be played by a leaping, bounding motion of the bow. It is used for rapid repetition of one note or for passages in light staccato.

sauvement (sōv-mäñ′) Fr. n.

Salvage; the act of saving; resolution: used in the sense of resolving, saving a discord by following it with a consonance or harmonious chord.

sauver (sō-vā′) Fr. v.

Literally, to save: to resolve a dissonance, that is, a discord or tones that do not give a sense of rest, into a concord or sounds that give a sense of rest and are agreeable. This is done by progressing a semitone or whole tone up or down.

sax

A prefix which is found in the names of those instruments which were the invention of Adolphe Sax in the first half of the Nineteenth Century. Sax greatly improved brass wind instruments which had formerly been furnished with finger holes and keys like a flute, by adopting valves to them.

saxtuba

The bass saxhorn; a brass bass wind instrument similar to the saxtromba, and one of the family of brass instruments invented by Adolphe Sax. It has three cylinders or pistons for regulating the pitch, a wide mouthpiece, and possesses a deep sonorous tone.

saxhorn (săks′-hôrn)

Before the time of Sax the keyed bugle and the ophecleide, which constituted the brass instruments then used, were furnished with keys as are the flutes, clarinets and oboes of today. Sax, however, invented an improved variety of brass instruments which were furnished with from three to five valves instead of keys for increasing their compass. The various sizes are sopranino, soprano, alto, tenor, bass, low bass, contrabass. The first four are collectively known as bugles à piston and the rest as tubas and bombardons.

saxofonia (săk′-sō-fō-nĭ-ä) It. n.

See saxophone.

saxophone

An instrument invented by Sax about 1840, having a conical brass tube furnished with keys and a single reed mouthpiece. Its voice does not mingle well with those of the members of the orchestra so that it is relegated to use in military bands. It is most popular in France. The saxophone is in six sizes, each size comprising two registers a tone apart in pitch. They are: Sopranino in F and E flat, soprano in C and B flat, contralto in F and E flat, tenor in C and B flat, baritone in F and E flat, bass in C and B flat.

saxotromba

A valve instrument of the trumpet family having a narrow tube and the quality of whose tone is less delicate than that of the horn and more refined than that of the saxhorn. It is found in seven sizes: soprano; sopranino; alto; tenor; bass; low bass, and contrabass.

saynete (sä-ē-nä′-tĕ) Spa. n.
saynete (sĕ-nĕt′) Fr. n.

Interludes introduced between the prologue and the principal comedy in Spanish drama. They are usually of a burlesque or humorous nature and used only in dramas in which music and dancing form a prominent part.

sbalzato (sbäl′-tsä′-tō) It. adv.

Headlong, impetuously.

Sbalzo (zbäl′-tsō) It. n.

Leap; skip; a skip in melody, as distinguished from the progression of a melody by consecutive degrees.

sbarra doppia (zbär′-rä dōp′-pĭa) It.

A double bar.

scagnello (skän-yĕl′-lō) It. n.

The bridge of the violin and other instruments of its class. Synonym of scannello and scannetto.

scala cromatica (skä′-lä krō-mä′-tĭ-kä) It.

Chromatic scale; the scale which ascends and descends by half tones.

scald Scand. n.

A minstrel; a bard; a court composer and singer of the old Scandinavian songs, the Eddas and Sagas.

scale

From the Latin word, scala, meaning a ladder.

1. It refers to the series of tones taken in direct succession through the interval of an octave. The manner in which the tones are arranged and their number have given the various scales individual names, such as diatonic, chromatic and pentatonic, each discussed under its own heading.

2. The series of tones which the various wind instruments are capable of producing, no matter whether it be identical with any of the series ordinarily termed scales.

3. Also the range or compass of a voice or instrument.

4. Relating to organ pipes and the tubes of other wind instruments the term is practically synonymous with diameter; or rather, the relation between the width and the length. In organ pipes this relation varies from: as one is to ten, to: as one is to twenty-four. A pipe wide in proportion to its length is said to be of wide scale and yields a mellow, sonorous tone; a pipe narrow in proportion to its length is said to be of narrow scale and yields a sharp or thrilling tone, or a thin stringy tone. The scale slightly affects the pitch of a pipe and necessitates a proportionate alteration in its length, thus a pipe of a small scale must be made somewhat longer than a pipe of a large scale sounding the same note.

scampanare (skäm-pä-nä′-rĕ) It. v.

From compana, a bell: to sound a chime of bells.

scampanio (skäm-pä′-nĭ-ō) It. n.

A sound of bells; a chime, or chimes; Christmas chimes.

scannello (skän-nĕl′-lō) It. n.
scannetto (skän-nĕt′-tō) It. n.

The bridge of a violin. Synonym of scagnello.

scavezze (skä-vät'-tsĕ) It. n.
From scavezzare, to break: divisions limited in extent to the interval of a sixth, or nine half steps; considered as broken or curtailed because less than an octave in compass.

scemando (shĕ-män'-dō) It. adj.
Diminishing; decreasing, in power of tone. Same as diminuendo.

Scene
See also scene.

scena da camera (shā'-nä dä kä'-mĕ-rä) It.
Vocal chamber music; all songs and other vocal works composed for performances in a private room or hall, and not for a church or theatre.

scena d'entrata (shā'-nä dĕn-trä'-tä) It.
scene d'entrée (sĕn däñ-trā) Fr.
The opening vocal solo of an opera.

scenario (shĕ-nä'-rĭ-ō) It.
1. A sketch or outline of the libretto of a play or opera which serves as a guide to the writer, managers and performers.
2. The plot of a drama or opera.
3. A play-bill.
4. In the plural, scenarii, scenes; side scenes; decorations.

scene
A division of an opera which comprises the conversation and actions of certain persons in the same play and marked by the entrance and exit of these characters. It usually consists of recitative and aria; the disjointed conversation necessarily taking the declamatory form of recitative and the skill of one or more of the performers being displayed in aria work. Equivalent to scena (It.).

scenic music
Dramatic music; music suited to the stage.

Schablone (shäp-lō'-nĕ) Ger. n.
Literally, stencil pattern: a term applied in musical criticism to cut and dried compositions in which subservience to form outweighs inspiration.

schablonenhaft (shäp-lō'-nĕn-häft) Ger. adj.
Mechanical; academic.

Schablonenmusik (shäp-lō'-nĕn-moo-zēk') Ger. n.
Formal, uninspired music. See also schablone.

Schäfer (shā-fĕr) Ger. n.
Shepherd.

Schäfergedicht (shā'-fĕr-gĕ-dĭkht') Ger. n.
A pastoral poem; an eclogue; a bucolic.

Schäferlied (shā'-fĕr-lēt') Ger. n.
A shepherd's song; a pastoral song.

Schäferpfiefe (shā'-fĕr-pfī'-fĕ) Ger. n.
A shepherd's pipe.

Schäfertanz (shā'-fĕr-täntz) Ger. n.
Shepherd's dance; rustic dance.

Schäfflertanz (shĕf'-flĕr-tänts) Ger. n.
Cooper's dance. Every guild in Germany has its dance, and the Schafertanz is performed by the coopers in Munich every seven years.

schalkhaft (shälk'-häft) Ger. adj.
Arch; playful; roguish; waggish.

Schall (shäl) Ger. n.
Sound; resonance; a ringing sound.

Schallbecken (shäl'-bĕk-ĕn) Ger. n.
Literally, sound-cups or sound-bowls; cymbals.

Schallbecher (shäl'-bĕkh-ĕr) Ger. n.
Sound-cup, the bell of a wind instrument, such as the cornet or bugle.

Schallbret (shäl'-brĕt) Ger. n.
Sounding-board.

Schallhorn (shäl'-hôrn) Ger. n.
A horn, trombone or trumpet.

Schalloch (shäl'-lōkh) Ger. n.
Sound-hole.

Schallrohr (shäl'-rōr) Ger. n.
Speaking-trumpet.

Schallstab (shäl'-shtäp) Ger. n.
Triangle.

Schallstück (shäl'-shtük) Ger. n.
Sound piece: the bells of a trumpet, horn or bugle.

Schalltrichter (shäl'-trĭkh-tĕr) Ger. n.
Sound funnel; the bell of a trumpet or other cone-shaped instrument.

Schalmei (shäl'-mī) Ger. n.
Schalmey (shäl'-mī) Ger. n.
1. See shawm.
2. An organ-stop composed of pipes fitted with reeds and fashioned in such a manner as to produce a tone similar to that of the shawm.

Schanzune (shän-tsoo'-nĕ) Ger. n.
A French chanson; a song.

Scharf (shärf) Ger. adj. or n.
1. (adj.) Sharp; shrill; high in pitch.
2. (n.) The name of a mixture stop in the organ of unusually high pitch, with a clear, keen tone. Also called the acuta, or vox acuta.

schaurig (shôw'-rĭkh) Ger. adj.
Shivering, shuddering: expressive of feelings of horror or dread; weird.

Schauspiel (shôw'-shpēl) Ger. n.
A play; a drama.

Schauspieler (shôw'-shpēl-ĕr) Ger. n.
An actor; a player.

Schauspielhaus (shôw'-shpēl-hows) Ger. n.
A play-house; a theatre.

Scheitholt (shīt-hōlt) Ger. n.
An instrument having a narrow oblong resonance box upon which are stretched one or two melody strings which are plucked with the fingers. The instrument is also furnished with a few accompaniment strings which are capable of giving but one tone each.

Schellen (shĕl'-lĕn) Ger. n.
Bells; little bells.

Schellenbaum (shĕl'-lĕn-bōwm) Ger. n.
Literally, a jingle-tree: an instrument borrowed from Turkish military music, where it represented the Pasha's standard. It was at one time carried before the German military bands. It consisted of a pole surmounted by a crescent and passing through a cone-shaped piece of metal. Little bells were hung at every conceivable place.

Schellentrommel (shĕl'-lĕn-trŏm'-mĕl) Ger .n.
Literally, bell-drum: tambourine; timbrel.

scheme Grk. n.
In ancient music, a term denoting the varieties which arise from the different positions of tones and semitones in a consonant chord, that is, in a chord containing no discordant intervals.

Scherz (shĕrtz) Ger. n.
Equivalent to scherzo (It.). See also scherzo.

scherzandissimo (skĕr-tsän-dĭs'-sĭ-mō) It. adv.
In a manner extremely lively and gay.

scherzando (skĕr-tsän'-dō) It. adv.
Sportively; playfully; gaily. Abbr. scherz.

scherzante (sker-tsän'-tĕ) It. adj.
Lively; gay; sportive.

scherzevole (skĕr-tsā'-vō-lĕ) It. adj.
Playful; facetious; merry.

scherzevolmente (skĕr-tsĕ-vōl-mĕn'-tĕ) It. adv.
Playfully; facetiously; merrily.

scherzhaft (skĕrts'-häft) Ger. adj.
Jocose; funny; humorous.

Scherzhaftigkeit (shĕrts'-häf-tĭkh-kīt) Ger. n.
Jocoseness; jocularity; humorousness; playfulness.

scherzo (skĕr-tsō) It. n.
Literally, a joke or jest.

1. Instrumental composition of a humorous character. Beethoven was pre-eminently successful in handling this form and has written compositions capable of producing laughter. On the other hand, Chopin has written scherzos which were moody and whimsical in character.

2. One movement in a sonata, concerted composition, or symphony. It is effective in that it presents a decided contrast to the other movements which are slow and dignified in character. The time is usually triple and the general effect vivacious and humorous. Equivalent to Scherz (Ger.).

scherzosamente (skĕr-tsō-sä-mĕn'-tĕ) It. adv.
Playfully; mirthfully.

scherzoso (skĕr-tsō'-sō) It. adj.
Playful; lively.

schieber (shē'-bĕr) Ger.
To slide.

schietezza (skĭ-ĕ-tĕd'-zä) It. n.
Literally, purity; freedom from mixture; simplicity.

schiettamente (skĭ-ĕt-tä-mĕn'-tĕ) It. adv.
Simply; without embellishment.

schietto (skĭ-ĕt'-tō) It. adj.
Simple; unembellished.

schisma (skĭs'-mä) Grk. n.
A very minute interval between two tones which are to each other as 32805 is to 32768. This is about the difference between a pure fifth, three whole tones and a semitone, and one, according to the equally tempered scale, and the name has been given to the difference between the two.

Schlachtgesang (shläkht'-gĕ-zäng) Ger. n.
A war-song; a battle-song.

Schlag (shläkh) Ger. n.
A stroke or blow; also a beat, or pulse.

Schlagel (shlä'-khel) Ger. n.
Literally, beater: a drumstick; a hammer.

schlagen (shläkh'-ĕn) Ger. v.
To beat, to strike; to warble or trill.

Schlager (shlä'-khĕr) Ger. n.
A warbler.

Schlagfeder (shläkh-fā'-dĕr) Ger. n.
Literally, striking-quill: a plectrum; a little piece of ivory or shell used by players on such instruments as the zither or mandolin to pluck the strings. Equivalent to plectron (Grk.).

Schlaginstrument (shläkh'-ĭn-stroo-ment') Ger. n.
An instrument of percussion, as the drum or cymbal.

Schlagmanieren (shläkh-mä-nē′-rĕn) Ger. n.
Literally, stroke-manners: the downward movements in beating time.

Schlagzither (skläkh′-tsĭt-ĕr) Ger. n.
The ordinary zither whose strings are plucked. The word schlag is used to differentiate between this instrument and the zither, whose strings are caused to vibrate with a bow.

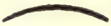
schlecht (shlĕkht) Ger. adj.
Weak; insignificant; valueless.

Schlechtertakttheil (shlĕkh′-tĕr-täkt′-tīl) Ger. n.
Literally; weak time division: the unaccented beat in a measure.

Schleifbogen (shlīf′-bō-gĕn) Ger. n.
A slur.

schleifen (shlī′-fĕn) Ger. v.
To glide; to slur.

Schleifer (shlī′-fĕr) Ger. n.
1. A slur; a slurred note.
2. A slow, gliding waltz.

Schleifzeichen (shlīf′-tsī′-khĕn) Ger. n.
A slur. 

schleppen (shlĕp′-pĕn) Ger. v.
To drag; to retard.

schleppend (shlĕp′-pĕnt) Ger. adj.
Dragging, retarding: dragging the time.

Schlummerlied (shloom′-mĕr-lēt) Ger. n.
Slumber-song; lullaby.

Schluss (schloos) Ger. n.
End; conclusion; close; hence, also, cadence.

Schlüssel (shlüs′-sĕl) Ger. n.
Literally, key: a clef.

Schlüssel G (shlüs′-sĕl gä) Ger.
Clef G; the G on the second line of the treble staff, on which line the treble clef is formed.

Schlüsselfiedel (shlüs′-sĕl-fē-dĕl) Ger. n.
A nail fiddle. See also Nagelgeige.

Schlussfall (shloos′-fäl) Ger. n.
A cadence.

Schlusskadenz (shloos′-kä-dĕnts′) Ger. n.
The closing or final cadence.

Schlussreim (shloos′-rīm) Ger. n.
End-rhyme; hence, refrain of a song.

Schlusssatz (shlüss′-zäts) Ger. n.
End-movement; finale; the closing movement of a composition written in several distinct movements. Abbr. schls.

Schlussstriche (shlüss-shtrĭkh′-ĕ) Ger. n.
End-strokes, the double bar, which is used at the end of a composition, or a movement or division of a composition.

Schlusszeichen (shlüs-tsī′-khĕn) Ger. n.
Sign of conclusion: applied to (a) the double bar; (b) the hold or pause.

schmachtend (shmäkh′-tĕnt) Ger. adj.
Languishing.

schmeichelnd (shmī′-khĕlnt) Ger. adj.
Coaxing; flattering; in a caressing or insinuating manner.

schmelzend (shmĕl′-tsĕnt) Ger. adj.
Melting, melting away; diminishing in sound, dying away.

Schmerz (shmĕrts) Ger. n.
Pain; grief; woe.

schmerzhaft (shmĕrts′-häft) Ger. adj.
Sorrowful; mournful.

Schmerzhaftigkeit (shmĕrts′-häf-tĭkh-kīt) Ger. n.
Painfulness: a soft, pathetic style.

schmerzlich (shmĕrts′-lĭkh) Ger. adj.
Sorrowful; mournful.

Schnabel (shnä′-bĕl) Ger. n.
Beak; the projecting mouthpiece of such instruments, as the clarinet and flageolet.

Schnabelflöte (shnä′-bĕl-flā′-tĕ) Ger. n.
See flute à bec.

Schnarr (shnär) Ger. n.
A rattle; a jarring sound.

Schnarrbass (shnär′-bäs) Ger. n.
Low, rumbling bass; a drone.

Schnarrpfeifen (shnär′-pfī-fĕn) Ger. n.
The reed stops in an organ, together with the corresponding pipes, and the attached mechanism; the reed-work. More commonly called Schnarrwerk.

Schnarrtöne (shnär′-tā-nĕ) Ger. n.
The sound of rumbling undertones which corresponds to and overpowers the overtone, in such cases as that of a tuning-fork set on a box and set in vibration.

Schnecke (shnĕk′-ĕ) Ger. n.
Literally, snail: a scroll, such as the one seen on the violin and other instruments of its class.

schnell (shnĕl) Ger. adj. and adv.
1. (adj.) Quick; rapid; fast.
2. (adv.) Quickly; rapidly.

Schnelle (shnĕl′-lĕ) Ger. n.
Rapidity; quickness; velocity.

schneller (shnĕl′-lĕr) Ger. adv.
Quicker; faster; nach und nach schneller, faster little by little. See also Pralltriller and inverted mordent.

Schnelligkeit (shnĕl′-lĭkh-kīt) Ger. n
Rapidity; quickness; velocity.

Schnellwalzer (shnĕl′-väl-tsĕr) Ger. n.

A quick waltz.

schoenion (skē′-nĭ-ōn) Grk. n.

In ancient Greek music, an air for the flute or flutes, composed according to strict rule; such a rule of composition, as well as the music, being termed a nome; therefore, a schoenion was one of a variety of nomes.

Schollrohr (shôl-rōr) Ger. n.

A general term for brass wind instruments including trumpets, bugles, horns and others.

Schottisch (shôt′-tĭsh) Ger. n.

schottische (shŏt′-tĭsh) Fr. n.

A Scotch country dance, not the same as the écossaise. It is a round dance, somewhat like the polka, introduced into France at the end of the Eighteenth Century. The English first knew it in 1848, under the name of the German polka. In 1847, Cellarius, the famous Parisian dancing-master, published a work on the dances known in the ball-rooms of Paris, and as the schottische is not mentioned, evidently it was not danced in the French capital. The music resembles that of the polka, but is played slower. The measure of time is two-four.

schrag (shräkh) Ger. adj.

Oblique; transverse: applied to motion; one part being stationary while the other progresses.

Schreibart (shrĭp′-ärt) Ger. n.

Literally, manner or mode of writing: style of composing.

Schreiber (shrī′-bĕr) Ger. n.

A writer; a copyist of music.

schreiend (shrī′-ĕnt) Ger. adj.

Screeching; screaming; strident.

Schreierpfeife (shrī′-ĕr-pfī-fĕ) Ger. n.

Screamer-pipe: a three rank mixture-stop in the organ, of shrill tone and high pitch, tuned in octaves. The pitch of its lowest rank of pipes is three octaves above that of the key played, and it is the sharpest of all the mixture-stops.

Schreiwerk (shrī′-vĕrk) Ger. n.

Literally, shrill work: the mixture stops of an organ taken collectively; that is, all those organ stops composed of several ranks of pipes or of from three to six pipes to each key of the keyboard. One pipe produces a tone having the ordinary pitch of the corresponding key, but the other pipes each sound a tone of higher pitch. The compound tone is consequently of a brilliant character hence the idea of shrill work.

schrittmassig (shrĭt′-mĕs-sĭkh) Ger. adj.

Literally, at a moderate pace; somewhat slow; a term corresponding to andante (It.).

Schryarei (shrē′-ā-rī) Ger. n.

See Schreierpfeife.

Schub (shoop) Ger. n.

Literally, shove, push, swing: the sliding movements of the bow in playing a stringed instrument.

Schuh (shooh) Ger. n.

Literally, the bridge of the tromba marina. The name is derived from the resemblance the bridge bears to a shoe. The left foot is shorter than the right, the former being the toe and the latter the heel of the shoe. The left foot rests lightly upon the belly of the instrument and vibrates with the vibrations of the string, adding a reedy quality to the tone.

Schuhplattltanz (shooh-plät′-tl-täntz′) Ger. n.

From Schuh, a shoe; and platt, flat level: an old German dance still used by the people along the Tegern Sea at the feast of St. Bartholomew.

schuiftrommpet (shwīf′ - trôm - pĕt) Dutch n.

A sackbut.

Schule (shoo′-lĕ) Ger. n.

School; institution or method; also, the style of composition, method of teaching, or manner of performing, originating with an eminent musician, and followed or imitated by numerous successors or pupils.

schulgerecht (shool′ - gĕ - rĕkht) Ger. adj.

Literally, regular; methodical, scholastic; pedantic: written correctly according to the rules and principles of music.

Schultergeige (shool-tĕr-gī′-khĕ) Ger. n.

Literally, a shoulder violin: the ordinary violin which rests upon the shoulder; as opposed to the Kniegeige, knee violin, which is held between the knees when played.

Schusterfleck (shoos′-tĕr-flĕk) Ger. n.

Literally, cobbler's patch: a bungling makeshift; a term applied jocularly to the rosalia, a group of melodic figures, identical in form but differing in pitch, each figure being usually transposed one degree higher than the preceding.

schwach (shväkh) Ger. adj.

Weak; faint; soft.

schwächer (shvĕ′-khĕr) Ger. adj.

Fainter; softer: comparative degree of schwach.

schwacher Taktteil (shväkh'-ĕr täk'-tīl') Ger.

Weaker time-division: applied to a measure; an unaccented beat.

Schwärmer (shvĕr'-mĕr) Ger. n.

From schwarm, meaning swarm, crowd or cluster; the rapid repetition of the same note; or, a passage each note of which is rapidly repeated several times. The same as Rauscher.

Schwebung (shvā'-boongk) Ger. n.

From schwebe; suspense; trembling; fluctuating; wavering: a term applied to the slight tremolo effects peculiar to a few organ stops of delicate, reedy tone, e. g., the vox celestis, and vox humana. It is caused by a beat, or throbbing, resulting from the combination in such a stop of two tones having nearly but not quite the same number of vibrations. The effect produced is less marked than that of the mechanical tremulant.

Schwegel (shvā'-khĕl) Ger. n.

1. A general term meaning a wind instrument.

2. A flue pipe in the organ; that is, a pipe which is sounded by a current of air forced through a slot called the flue near the lower end and sent against a sharp edge. The current is cut and part enters the body of the pipe, causing the column of air to vibrate. The rest passes out and is lost.

Schwegelpfeife (shvā' - khĕl - pfī' - fĕ) Ger. n.

Said to be from schweigen, to hush; to be silent: an organ stop of full yet soft tone, of varying pitch and having open metal pipes tapering near the top like cones.

Schweige (shvī-khĕ) Ger. n.

A rest.

schweigen (shvī-khĕn) Ger. v.

To keep silence.

Schweigezeichen (shvī'-khĕ-tsī'-khĕn) Ger. n.

The sign or mark denoting a rest.

Schweinskopf (shvīns'-kôpf) Ger. n.

Literally, pig's head: a term applied to the outline of a grand piano, as seen from the side.

Schweizerflöte (shvī'-tsĕr-flā-tĕ) Ger. n.

Literally, Swiss flute.

1. Fife.

2. An organ stop having open metal pipes of small dimensions and a soft tone partaking of the character of both flute and string-tone. When so tuned that the lowest tone is two octaves below middle C, it is generally called Schweizerflöte; when one octave below middle C, Schweizerpfeife.

Schweizerpfeife (shvī'- tsĕr - pfī'- fĕ) Ger. n.

Literally, Swiss pipe.

1. The old cross flute, also called the German flute.

2. The organ stop Schweizerflöte, when so tuned that its lowest tone sounds one octave below middle C.

schwellen (schwĕl'-lĕn) Ger. v.

To swell; to increase in loudness of tone.

Schweller (shvĕl'-lĕr) Ger. n.

The swell of an organ, i. e., that part of the mechanism by which the player increases or decreases the volume of sound.

Schwellton (shvĕl'-tōn) Ger. n.

A crescendo, or swelling, on one prolonged tone: applied also to the increase from soft to loud, and immediate decrease to soft again, known in vocal music as the messa di voce, and practicable on any instrument where a tone may be sustained indefinitely.

Schwellwerk (shvĕl-vĕrk) Ger. n.

Swell work: the swell organ, i. e., a certain portion of the organ brought into action by playing upon the swell manual, or bank of keys, the pipes of which are enclosed in a box surrounded by shutters which can be opened or closed by the player, who thus increases or decreases the volume of sound produced.

schwer (shvār) Ger. adj.

Heavy; ponderous; also, difficult.

schwermuthig (shvār'-mü-tĭkh) Ger. adj.

Melancholy; sorrowful.

schwindend (shvĭn'-dĕnt) Ger. adj.

Dying away.

Schwingung (shvĭng'-oonkg) Ger. n.

Swinging; oscillation; vibration.

schwirren (shvĭr'-rĕn) Ger. v.

To make a buzzing, whirring, or chirping sound; to twang the strings of an instrument, such as the banjo or mandolin.

schwungvoll (shvoong'-fôl) Ger. adj.

Literally, soaring-full: soaring; aspiring; ardent; energetic.

scialumo (shäl-oo-mō') It. n.

A term used in music for the clarinets, directing to play the notes an octave lower than written. Equivalent to chalumeau.

science of music

Musical theory, in contradistinction to the practise of music, which constitutes to a great extent the art of music. See also theory.

scintillante (shēn-tĭl-län′-tĕ) It. adj.
scintillante (săñ-tē-yăñt′) Fr. adj.
Sparkling; brilliant.

sciolist
From the Italian sciolo, superficially knowing: a pseudo-professor; a man who professes a knowledge of many branches of music, or many instruments, but has only a smattering.

scioltamente (shôl-tä-mĕn′-tĕ) It. adv.
Freely; easily; nimbly; with the tones detached rather than legato, flowing in effect.

scioltezza (shôl-tĕd′-zä) It. n.
Freedom; ease; fluency.

sciolto (shôl′-tō) It. n.
Free; fluent; nimble; applied to execution; also, free in composition, as in the treatment of a fugue.

Scivolando (shē-vō-län′-dō) It. n.
From scivolare, to slip, slide; a sliding movement in playing: in piano-playing, the execution of a rapid scale passage by drawing the nail of the thumb or a finger over the white keys; usually termed a glissando.

scolia (skō′-lĭ-ä) Grk. n.
A term used among the Greeks to indicate several different kinds of secular songs, especially those sung at banquets or other festive occasions. They included songs of a moral or ethical character, songs of a mythological or historical nature, also love songs and drinking songs.

scolta, nota (nō′-tä shōl′-tä) It.
Literally, notes cut out; a staccato note.

scolte note
See note, scolte.

scooped
In vocal music a term applied to tones that are taken by sliding roughly from a lower note to a higher, instead of making a firm attack.

scordare (skôr-dä′-rĕ) It. v.
To make a discord or a false intonation; to be out of tune.

scordato (skôr-dä′-tō) It. adj.
1. Out of tune; discordant.
2. Tuned in an unusual manner.

scordatura (skôr-dä-too′-rä) It. n.
scordature Eng. n.
A deviation from the ordinary tuning of an instrument, in order to enable the performer to produce special effects or to play unusually difficult passages. In contradistinction to accordatura. A notable instance is, Paganini's tuning of the violin, in which the G string was raised a third. This kind of alteration is made usually for solo playing, and is sometimes termed solo pitch.

score n. and v.
1. (n.) A written or printed copy of the systematic arrangement of the vocal and instrumental parts of a composition, one above the other with bars drawn down through all of them to connect the simultaneous measures in order to facilitate reading.
2. (v.) To arrange music for instruments.

score, full
A copy of a musical work in which all the parts, vocal or instrumental, are written out in full.

score, open
See open score.

score, orchestral
Set orchestral score.

score, organ
See organ score.

score, piano
A score in which the vocal parts are written out in full, generally on separate staves for each part, and the piano accompaniment arranged or compressed from the full instrumental score on two staves below the vocal staves.

score, pianoforte
Vocal or orchestral music arranged for the piano.

score playing
Playing the score readily and with expression. It requires not only a quick eye and a trained ear that easily catches a dissonant tone, but also agile fingering that the notes may be clearly struck. Arduous practicing and a desire to interpret the composer's mood soon bring about skill in score playing.

score reading
Reading and interpreting readily the notes upon the score. An accomplishment indispensable to every good conductor and musician. This can be accomplished by assiduous study and systematic practice.

score, vocal
See vocal score.

scoring
To write and arrange music for an orchestra, or any combination of instruments and voices, or voices alone. Also called instrumentation and orchestration.

scorrendo (skôr-rān′-dō) It. adj.
scorrevole (skôr-rā′-vō-lĕ) It. adj.
Flowing; gliding; gliding from one sound into another.

Scotch catch
A peculiarity of the comparatively modern Scotch music, which consists of a short note followed by a long one, the ordinary method being for a long note to be followed by a short. It may be used effectively in dance tunes to which it adds spirit and life.

Scotch scale
The scale of five notes used by the Scotch people. See also pentatonic scale.

Scotch snap
See Scotch catch.

scozzese (skôd-zā'-sĕ) It. adj.
Scotch: music written in Scotch style.

scozzese, alla (äl'-lä skôd-zā'-sĕ) It.
In the Scotch style.

scriva (skrē'-vä) It. adj.
Written: si scriva, as written; without change or addition.

scroll
The curved part terminating the head of a violin or similar instrument.

scuola (skoo-ō'-lä) It. n.
A school; also, the course of study pursued in a school.

sdegnante (sdān-yän'-tĕ) It. adj.
Fiery; passionate.

sdegno (sdān'-yō) It. n.
Passion; wrath.

sdegnosamente (sdān-yō-sä-mĕn'-tĕ) It.
Passionately; furiously.

sdegnoso (sdān-yō'-sō) It. adj.
Passionate; furious; fiery.

sdrucciolamento (sdroot-chō-lä-mĕn'-tĕ) It. n.
A slip; an error: the playing or singing of a false tone.

sdrucciolando (sdroot-chō-län'-dō) It. adj.
Slipping, sliding: drawing the finger along the keys in playing a scale on the piano, or sliding the finger rapidly from one stop to the next on the violin.

sdrucciolare (sdroot-chō-lä'-rĕ) It. v.
To slide; especially in piano playing to slide the finger nails rapidly over the keys, thus playing a scale.

sdrucciolato (sdroot-chō-lä'-tō) It. n.
Literally, gliding: the act of playing a scale on the piano by sliding the finger nail or thumb nail over the keys. The same as glissando.

se bisogna (sā bē-sōn'-yä) It.
If necessary; if required.

se demancher (sŭ-dŭ-mäñ-shā') Fr. v.
In music, to shift.

se désaccorder (sŭ dā-săk-kôr-dā') Fr. v.
To get out of tune.

se piace (sā pĭ-ä'-chĕ) It.
As it pleases; at the will or pleasure of the performer.

sea trumpet
A stringed instrument similar to the violin but on the principle of the monochord. It consisted of a wooden body about six feet long, flat in front and polygonal behind. It tapered from a large, flat base which stood on the floor to a short, thick neck ending in a head with a tuning screw. It had one large gut string usually tuned the second octave below middle C, which passed over a peculiarly shaped bridge of which one foot was fixed firmly and the other vibrated against the body. This instrument was played with a large bow like a violoncello. Sometimes there were added strings which served as a drone. For marine use the vibrations of the instrument were increased in order that the tones might be strong enough to give signals, for which purpose it was at one time employed in the British navy. It was also much used in nunneries as an accompaniment of singing because its tones were pitched with those of the female voice, and from this it derived its name of nun's fiddle. Some instruments had a second string pitched an octave above the first and some had a number of strings inside which were vibrated in sympathy with the strings outside. Equivalent to marine trumpet, tromba marina and nun's fiddle.

sec (sĕk) Fr. adj.
Dry; plain; unembellished.

seccarara (sĕk-kä-rä'-rä) It. n.
A Neapolitan dance similar to the saltarello of Rome. It is a light, skipping dance performed by two persons, and accompanied by various gestures and a great variety of expression of features, hands and body.

sécco (sĕk'-kō) It. adj.
Simple; unornamented. Recitativo sécco, recitative without accompaniment. The same as sec.

sechs (zĕkhs) Ger. adj.
Six.

Sechsachteltakt (zĕkhs-äk'-tĕl-täkt) Ger. n.
Six-eight time; time consisting of six eighth notes to a measure.

Sechser (zĕkh'-zĕr) Ger. n.
A group of six measures, constituting a passage or theme. Synonym of Sechstaktiger.

sechssaitig (zĕkhs-zī'-tĭkh) Ger. adj.
Six stringed; having six strings.

Sechssechzehnteltakt (zĕkhs-zĕkh-tsān-tĕl-täkt) Ger. n.
Six-sixteen time.

Sechstaktiger (zĕkhs′-täk-tĭ-khĕr) Ger. n.
A group of six measures, constituting a passage or theme. Synonym of Sechser.

sechstheilig (zĕkhs-tī′-lĭkh) Ger. adj.
Consisting of six parts.

Sechsvierteltakt (zĕkhs-fēr′-tĕl-täkt) Ger. n.
Six-four time; time consisting of six quarter notes to the measure, written $\begin{smallmatrix}6\\4\end{smallmatrix}$.

sechszehn (zĕkhs′-tsān) Ger. adj.
Sixteen.

sechszehnfüssig (zĕkhs′-tsān-füs′-sĭkh) Ger. adj.
Literally, sixteen footed: a term designating the pitch of some of the stops of the organ. It is derived from the length of the longest pipe of the stop. Such a pipe produces a tone three octaves below middle C.

Sechszehntel (zĕkhs′-tsān-tĕl) Ger. n.
The sixteenth part: a sixteenth note; a semiquaver.

Sechszehntelpause (zĕkhs′-tsān-tĕl-pôw-zĕ) Ger. n.
A sixteenth rest: a rest equivalent to a semiquaver.

Sechszweiteltakt (zĕkhs-tsvī′-tĕl-täkt) Ger. n.
Six-two time.

second
1. (n.) The interval between any tone of the scale and the next above or below. The alto voice or the alto part.
2. (adj.) Lower in pitch, as a second string. Of lower rank or importance, as second violin, second soprano.

second, augmented
A second or interval of a whole tone which is increased a half tone by the sharping of its higher note.

second bass
Low bass, a bass voice, or part, lower in pitch than the first bass.

second-dessus (sā-kŏnd-dĕs-sü′) Fr.
Second soprano; second treble.

second inversion
A term applied to a chord when its fifth is the lowest tone.

second, major
The interval between two whole tones. See also major second.

second, minor
An interval of a semitone. See also minor second.

second position
The left hand moves up toward the bridge and the forefinger presses the same place that was pressed by the second finger in the first position.

second soprano
A voice lower in range than first soprano, between first soprano and alto. Same as low soprano.

second tenor
A voice between tenor and barytone in range; a tenor voice of low range. The same as low tenor.

second treble
The low soprano.

second voice
The alto.

seconda (sā-kôn′-dä) It. adj.
Second. See also second. Abbr. 2da.

seconda, volta
See volta seconda.

secondary keys
Those keys which are related to the one which predominates in a composition.

secondary themes
Subordinate themes. A composition always contains a principal theme which reappears at intervals, but is alternated with other or secondary themes, giving variety and enabling the composer to employ numerous embellishments.

secondo (sā-kôn′-dō) It. n.
The second performer or part in a duet. See also second. Abbr. 2do.

secondo partito (sā-kōn′-dō pär-tē′-tō) It.
The second part, or second voice.

sectio canonis (sĕk′-shĭ-ō kā-nŏn′-ĭs) Lat.
The section of a canon: an operation first performed by the ancient mathematicians, consisting of the division of a single string by means of a movable bridge in order to determine the relation and pitch of musical intervals. The instrument was made up of merely one string and the movable bridge was called a monochord.

section
Popularly, a division of a composition expressing a musical thought. In the restricted sense of the word it means half a phrase.

secular music
Music composed for the theatre, concert hall, or chamber; in contradistinction to sacred music, composed for the church service.

seculars
A term applied to the singers of a

choir, inasmuch as their duties do not require ordination or other religious rite to set them apart for their service.

secundum artem (sĕ-kŭn′-dŭm ăr′-tĕm) Lat.

According to art, in the sense of an accepted rule of practise; skilfully, artistically.

sedecima (sā-dā′-chē-mä) It. n.

sedecima (sē-dĕs′-ĭ-mä) Lat. n.

1. The interval of a sixteenth.

2. An obsolete and erroneous name for the organ-stop now known as the fifteenth.

sedicesimo (sā-dĭ-chā′-zē-mō) It. adj. and n.

Sixteenth.

Seele (zā′-lĕ) Ger. n.

Literally, soul; feeling, spirit; also applied to the sound-post of a violin.

Seelenamt (zā′-lĕn-ämt) Ger. n.

Seelenmesse (zā-lĕn-mĕs′-sĕ) Ger. n.

A mass for the departed soul; a requiem.

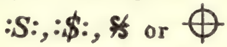
seer

This term was applied in olden times to a bard, or rhapsodist, a traveling musician who improvised his songs.

segnare (sān-yä′-rĕ) It. v.

Literally, to mark: applied to time; to beat time.

segno (sān′-yō) It. n.

A sign al segno, to the sign; and dal segno, from the sign, are  expressions used to direct repetition of music from the measure marked by the sign. The segno itself is sometimes used instead of such phrases as the above. Abbr. seg., S., s.

segue (sā′-gwĕ) It. v.

Follows, now follows; also, go on, continue in like manner: the latter meaning was used where the term is placed at the foot of a page and the end of a movement, in order to avoid a break between that and the movement following on the next page. Abbr. seg.

segue coro (sā′-gwĕ kō′-rō) It.

segue il coro (sā′-gwĕ ēl kō′-rō) It.

The chorus follows; proceed to the chorus.

segue la finale (sā′-gwĕ lä fē-nä′-lĕ) It.

The finale follows.

seguendo (sĕ-gwĕn′-dō) It. adj.

seguente (sĕ-gwĕn′-tĕ) It. adj.

Following; succeeding.

seguenza (sā-gwăn′-tsä) It.

A sequence.

seguidilla (sā-gwē-dēl′-yä) Spa. n.

A Spanish dance in triple time, three-four or three-eight, accompanied by the guitar, castanets and voice, and the women click their heels to emphasize the rhythm. The dancers, including several couples, range themselves in opposite lines during the first bars of the guitar music. On the fourth bar of the dance the voice and castanets give the signal for the dance movements. These are exceedingly varied, changing swiftly from slow to fast and interrupted by sudden pauses. At these interruptions the dancers must stop immediately and hold immovably the pose of the last beat; the tableau thus formed is one of the most characteristic and effective features of this dance.

sequite (sĕ-gwē′-tā) It. v.

Plural form of segue, follow.

seguito (sĕ-gwē′-tō) It. adj.

Followed; accredited; imitated.

sehnlich (zān′-lĭkh) Ger. adj.

Longing; ardent; passionate.

Sehnsucht (zān′-zookht) Ger. n.

Longing; yearning: ardent desire; aspiration.

sehnsuchtig (zān′-zükh-tĭkh) Ger. adj.

Longing; ardent; anxious; passionate.

sehnsuchtvoll (zān′-zookt-fôl) Ger. adj.

Full of longing; filled with desire or anxiety.

sehr labhaft (zār lāp′-häft) Ger.

Very lively; exceedingly animated.

sei (sā′-ē) It. adj.

Six.

seisillo (sā-ēs-ēl′-yō) Spa. n.

A union of six equal notes.

Seitenbewegung (zīt′-ĕn-bĕ-vā-goongk) Ger. n.

Side-motion; oblique motion: the holding of one part of the music while another part moves, either upward or downward.

Seitenhart (zī′-tĕn-härt) Ger. n.

Literally, side beard: a metal slip projecting at each side of the mouth of certain organ pipes and governing the size of the opening. If wide apart, the pitch of the pipe is higher than if they are closer together.

Seitensatz (zīt′-ĕn-zäts) Ger. n.

A side movement or theme; a second theme, or subject of secondary importance in a sonata, symphony or other work of formal character. Abbr. S. S.

seizième (sĕz-yĕm′) Fr. n.

A sixteenth; a sixteenth note.

seizième de soupir (sĕz-yĕm′ dŭ soo-pēr′) Fr.
A semidemisemiquaver rest; a rest equivalent to a sixty-fourth note.

Sekunde (zĕ-koon′-dĕ) Ger. n.
A second.

sekundieren (zĕ-koon′-dē-rĕn) Ger. v.
To accompany.

selah (sā′-lä or sē′-lä) Heb. n.
A word used by the ancient Hebrews to announce the beginning of an interlude in their religious ceremonies, during which trumpets were blown by the priests.

s'elever (sā-lŭ-vā′) Fr. v.
To arise, to be elevated: hence, to ascend in pitch.

semeia (sē-mī′-ä) Grk. n.
An ancient term for the characters and signs used in musical notation.

semeiography
See semieographie.

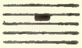
semeiomelodicon (zā-mī′-ō-mĕ-lŏd′-ĭ-kōn) Ger. n.
A device invented by Furth in 1820 for assisting beginners. Instead of keys the keyboard consisted of pieces of wood fashioned to represent note heads labeled with the names of the tones of the scale and connected with hammers which struck a metallic substance in producing the tone called for.

semeiotechnie (sŭ-mā-ō-tĕk-nē) Fr. n.
A system of musical signs or characters.

semibiscroma (sĕm-ĭ-bĭs-krō′-mä) It. n.
Literally, half of half an eighth note: a thirty-second note.

semibreve Eng. n.
semibreve (sĕm-ĭ-brā′-vĕ) It. n.
semibreve (sŭ-mē-brĕv) Fr. n.
Half a breve; the modern whole note, the unit of measurement in modern music, and the longest note in general use.

semibreve rest
A rest equivalent in duration to a semibreve, indicated by

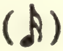


semibrevis (sĕm-ĭ-brē′-vĭs) Lat. n.
Half a breve. See also semibreve.

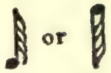
semicadenza (sĕm-ĭ-kä-dĕn′-tsä) It. n.
A semi-cadence; a half-cadence.

semi-chorus
A composition or portion of a composition to be sung by half the voices constituting a chorus, or by a selected portion of such a chorus.

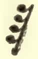
semicroma (sĕm-ĭ-krō′-mä) Grk. n.
semicroma (sĕm-ĭ-krō′-mä) It. n.
A semiquaver or sixteenth note.



semidemisemiquaver
Half a demisemiquaver, a sixty-fourth note.



semidemisemiquaver rest
A rest equal in duration to a semidemisemiquaver or sixty-fourth note.



semi-diapason
The interval of an imperfect octave, i. e., an octave diminished by a semitone.

semi-diapente (sĕm-ĭ-dĭ-ă-pĕn′-tĕ) Lat. n.
An imperfect, or diminished fifth, six half tones.

semi-diatessaron (sĕm-ĭ-dī-ă-tĕs′-sä-rŏn) Lat.
The interval of an imperfect fourth, for example, a fourth diminished by a semitone; an interval of four half seps.

semi-ditone (sĕm-ĭ-dī′-tŏn) Lat. n.
semi-ditono (sĕm-ĭ-dē-tō′-nō) It. n.
A minor or small third.

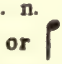
semi-ditonus (sĕm-ĭ-dē′-tō-nŭs) Lat. n.
Same as semi-ditone.

semi-fredon (sŭ-mĕ-frŭ-dôñ) Fr. n.
A semiquaver; a sixteenth note.

semi-fusa (sĕm-ī-fū′-sä) Lat. n.
A sixteenth note.

semi-grand
A small grand piano.

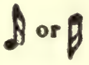
semiminim (sĕm-ĭ-mĭn′-ĭm) Lat. n.
A half minim; a crotchet, or quarter note.



semieographie (sĕm-ĭ-og′-rä-fĭ) Grk. n.
Musical notation: the art of writing music with notes.

semipause (sĕm-ĭ-pä′-oo-zä) It. n.
Half of a pause or breve rest; hence a semibreve or whole rest. See semibreve rest for illustration.

Semiquaver
Half of a quaver or eighth note: hence a sixteenth note.



semiquaver rest
A sixteenth rest: a rest equivalent to a semiquaver, or sixteenth note.

semiserio (sĕm-ĭ-sā′-rĭ-ō) It. n.
Literally, half serious; serio-comic: an opera or drama serious in the main, but containing some comic scenes.

semi-suspirium (sĕm-ĭ-sŭ-spĭr′-ĭ-ŭm) Lat. n.
From the Latin suspirium, a deep breath; half a breath; half a crotchet rest. A rest equal in duration to

half a quarter note; a quaver rest. Compare demi-soupir.

semitone
A half tone; a term signifying in practical music, the interval between the sounds produced by touching any two adjoining keys of the piano. Some authorities discard this definition of the semitone as misleading and erroneous, substituting the term half step. As generally understood, the semitone, the half step and the minor second, are all terms used to express the smallest interval in practical music, according to the system of equal temperament.

semitone, major
A semitone represented by notes on adjoining degrees of the staff; e. g., A, B flat, or D, C sharp.

semitone, minor
A semitone represented by notes on the same degree of the staff, such as, E, E flat, or F, F sharp.

This distinction is unusual, superficial and is not commonly accepted.

semitonique (sŭ-mē-tô-nēk′) Fr. adj.
Chromatic.

semitonium (sĕm-ĭ-tō′-nĭ-ŭm) Lat. n.
Semitone.

semitonium fictum (sĕm-ĭ-tō′-nĭ-ŭm fĭk′-tŭm) Lat.
Literally, semitone made, i. e., produced by sharping or flatting a tone: a chromatic semitone.

semitonium modi (sĕm′-ĭ-tō′-nĭ-ŭm mō′-dī) Lat.
The semitone of the mode, i. e., the one which determines the key, mode, of a passage: the leading tone of the scale. always a semitone below the tonic, or keynote.

semi-trillo (sĕm-ĭ-trĭl′-lō) It. n.
Half shake; a shake or trill, in which the principal note is used but once in alternation with its auxiliary note or grace note.

semituono (sĕ-mĭ-too-ō′-nō) It. n.
Semitone.

semplice (sĕm′-plĭ-chĕ) It. adj.
Simple, pure, unaffected; characterized by simplicity and directness: applied to time in music. See also time.

semplicemente (sĕm-plĭ-chĕ-mĕn′-tĕ) It. adv.
Simply; purely; plainly; without ornament.

semplicissimo (sĕm-plĭ-chĭs′-sĭ-mō) It. adv.
With the utmost simplicity.

semplicita (sĕm-plē′-chĭ-tä) It. n.
Simplicity; con simplicita, with simplicity, in a style devoid of affectation.

sempre (sĕm′-prĕ) It. adv.
Always; throughout; continually. Abbr. sem., semp.

sempre forte (sĕm′-prĕ fôr′-tĕ) It.
Always loud: loud throughout the passage.

sempre legato (sĕm′-prĕ lĕ-gä′-tō) It.
Always flowing and smooth.

sempre piano (sĕm′-prĕ pĭ-ä′-nō) It.
Always soft: soft throughout the passage so marked.

sempre piu forte (sĕm′-prĕ pē′-oo fôr′-tĕ) It.
Always a little louder: a continual increase in power.

sempre piu presto (sĕm′-prĕ pē′-oo prās′-tō) It.
Always a little faster: a continual increase in speed.

sempre ritardando (sĕm′-prĕ rē-tär-dän′-dō) It.
Always slower: continually slackening in speed.

sempre staccato (sĕm′-prĕ stäk-kä′-tō) It.
Always staccato: detached throughout the passage.

sennet Old Eng. n.
The seven-fold repetition of a note: a term occurring in the stage directions of old plays. Also, a flourish or phrase composed of the open notes of a trumpet or similar instrument.

sensibilis, nota (nō′tä sĕn-sĭ′-bĭ-lĭs) Lat.
Freely, note that is perceptible: the leading note. See also leading note.

sensibilita (sĕn-sē-bē-lĭ-tä′) It. n.
Sensibility; feeling: con sensibilita, with expression.

sensibilmente (sĕn-sē-bēl-mĕn′-tĕ) It. adv.
Expressively; feelingly.

sensible (säñ-sēbl′) Fr. n.
The leading note, or seventh note of the scale; probably so called because the musical ear constantly feels or perceives its relation to the keynote, which naturally follows it.

sensible (sĕn-sē′-bĭ-lĕ) It. adj.
Sensitive; expressive; with feeling.

sensible, nota (nō′-tä sĕn-sē′-bĭ-lĕ) It.
Freely, note that is perceptible; the leading note. See also leading note.

sensible, note (nôt sän-sēbl′) Fr.
See note sensible.

sentence

1. A strain of music introduced at times as an interlude into the service of the Episcopal Church.

2. A short anthem.

3. A complete musical thought; a division, in musical form, analogous in its function and in its relation to other parts of the composition, to a grammatical sentence. It is usually made up of periods, corresponding to the clauses of a grammatical sentence, which in their turn consist of sections, further subdivided into phrases. The word period is also used to express the same meaning as sentence.

sentie (säñ-tē′) Fr. adj.

Felt; expressed; as, melodie bien sentie, the melody well expressed or emphasized.

sentimento (sĕn-tĭ-mĕn-tō) It. n.

Sentiment, feeling; delicacy or fineness in expression.

sentito (sĕn-tē′-tō) It. adj.

Felt; perceived. See also sentie.

senza (sĕn′-tsä) It. prep.

Without. Abbr. S., s.

senza accompagnamento (sĕn′-tsä äk-kōm-pän-yä-mĕn′-tō) It.

Without accompaniment.

senza battuta (sĕn′-tsä bät-too′-tä) It.

Literally, without the beat: a term signifying that the performer is at liberty to hasten or retard the time at choice. See also ad libitum.

senza fiori (sĕn′-tsä fĭ-ō′-rē) It.

Without ornament or embellishment.

senza misura (sĕn′-tsä mē-soo′-rä) It.

Literally, without measure: without rule or order; beyond all bounds; excessively; passionately.

senza ornamenti (sĕn′-tsä ôr-nä-mĕn′-tĕ) It.

Without ornament or embellishment.

senza rallentare (sĕn′-tsä räl-lĕn-tä′-rĕ) It.

Without slackening the speed.

senza sordini (sĕn′-tsä sôr-dē′-nē) It.

In playing stringed instruments, without the mutes. In piano playing, without the dampers, signifying the use of the damper pedal, which raises the dampers from the strings; also, in Beethoven's music, used to indicate the release of the soft pedal, the use of which he designated by the term, con sordini. Abbr. s. s., s. sord.

Senza sordino (sĕn′-tsä sôr-dē′-nō) It.

Without the mute; a direction, in violin playing, to discontinue the use of the mute.

separation

1. A grace note or passing note between two notes at an interval of a third apart. An obsolete term.

2. A mechanical device in the organ which separates one manual from another previously coupled to it, causing the cessation of the tones controlled by the manual which the player desires to shut off. This is possible in pneumatic action but not in the mechanism called tracker action, by which the key supplies air to the stops, as it does not affect the position of the ordinary coupling stops that join two groups of pipes together. It is used as a rule, to shut off the heavier sounds of the great organ from a softer manual.

sept-chord

Chord of the seventh; a chord in which the largest interval consists of eleven half steps.

Septdezime (zĕpt-dā′-tsē-mĕ) Ger. n.

The interval of a seventeenth, that is, two octaves and a third, an interval of four half steps.

septet

Septett (zĕp-tĕt′) Ger. n.

septetto (sĕp-tĕt-tō) It. n.

A composition for seven instruments or voices. Abbr. 7tt.

septième (sĕt-yĕm) Fr. n.

Septime (zĕp′-tĭ-mĕ) Ger. n.

The interval of a seventh, eleven half steps.

Septimenakkord (zĕp′-tē-mĕn-äk-kôrd′) Ger. n.

A chord of the seventh; the chord consisting of the root or lowest note, the third, interval of four half steps and the seventh, interval of eleven half steps. The equivalent of sept-chord.

septimole (sĕp-tĭ-mō′-lĕ) It. and Lat. n.

septiole (sĕp-tĭ-ō′-lĕ) It. and Lat. n.

septole (sĕp-tō′-lĕ) It. and Lat. n.

A group of seven equal notes, to be executed in the time of four of the same kind, in the regular rhythm.

septuor (sĕp-tü-ôr′) Fr. n.

A composition for seven instruments or voices.

septuplet (sĕp′-too-plĕt) It. and Lat. n.

The same as septimole.

sequence (sā-käñs') Fr. n.
sequenz (zā-krĕnts') Ger. n.
sequenza (sē-kwĕn'-tsä) It. n.

Literally, a following.

1. The repetition of any harmonic progression or melodic figure in a pitch different from that in which it first appeared. This may occur several times in succession.

2. A name given to any of several Catholic hymns sung following the gradual, hence, the name. These hymns were originally many in number but at the Council of Trent only five were retained. These were the (a) Dies iræ (days of wrath) sung in masses for the dead. (b) Stabat Mater, sung on the feast of the seven dolours of Our Lady. (c) Victimæ Paschali on Easter Sunday. (d) Veni Sancte Spiritus on Whit-Sunday. (b) Lauda Sion on Corpus Christi feast.

seraphine

A primitive harmonium invented by John Green in 1833. Its crude construction produced a harsh tone and the instrument disappeared with the entrance of the improved form.

serbano (sĕr-bā'-nō) It. n.

See serpent.

serdowm

A crude variety of flute used by the Malays.

serena (sē-rā'-nä) It. adj.

Calm; serene; placid. A form of sereno.

serenade Eng. n.
sérénade (sā-rā-năd) Fr. n.
serenata (sā-rĕ-nä'-tä) It. n.

Originally, an evening song, sung by a lover under his sweetheart's window and so written as to be accompanied by an instrument which the serenader could carry with him. It is now used indiscriminately for various instrumental compositions. Some modern instrumental serenades conform in part to the original significance of the word, being simple, melodious and sensuous in expression throughout. The serenade is sometimes written entirely for wind instruments and designed to be played in the open air, while again it is for strings and used on concert hall programs. It contains more movements than are usually found in the sonata or symphony, but they are not so well developed and are lighter and less rigid in construction. The march to begin and end the composition and the minuet either between two rapid movements, or one rapid and one slow movement, are generally considered necessary to a well developed serenade.

During the Eighteenth Century the name was also given to a cantata of especially dramatic character having secular words.

sereno (sĕ-rā'-nō) It. adj.

Serene; placid; calm.

seria (sā'-rĭ-ä) It. adj.

Serious; sedate; grave.

seria, opera (ō'-pĕ-rä sā'-rĭ-ä) It.

Tragic opera.

serieusement (sā-rē-ŭz-mäñ) Fr. adv.

Seriously; sedately.

serinette (sŭ-rē-nĕt') Fr. n.

A small barrel organ; called a bird organ, from its use in teaching tunes to birds.

seringhi (sĕ-rēn'-gē') Hin. n.

Hindu violin.

serio-comic

Having both serious and humorous passages, combining the grave and the comical; said of a song, or an opera.

serioso (sā-rĭ-ō'-sō) It. adj.

Serious; grave; important.

serpeggiando (sĕr-pĕd-jän'-dō) It. adj.

Sliding; winding about; moving like a serpent.

serpent

An instrument invented in 1590 by a French Canon, Edme Guillaume. The tube was made of wood, usually covered with leather and carved in a serpentine form in order to bring the finger holes nearer the performer. The instrument had a compass of about two octaves but the coarse voice was not particularly pleasant and it was displaced by the ophicleide early in the Nineteenth Century. Equivalent to serpente (It.).

serpentcleide

A wind instrument having a conical bore and whose tube is of wood and bent double in order to consolidate its length and bring all the keys within reach of the performer.

serpente (sĕr-pĕn'-tĕ) It. n.

The same as serpent.

serpentono (sĕr-pĕn-tō'-nō) It. n.

1. The serpent: a long, curved wood instrument of harsh tone and a compass of two octaves.

2. A reed stop. See also serpent.

serrata (sĕr-rä'-tä) It. n.

Literally, an enclosure: a closing performance.

servi symphoniaci (sĕr′-vī sĭm-fō-nī′-ă-sī) Lat.

Literally, servants singing: bands of singers and musicians, belonging to the households of Roman nobles, who entertain them and their guests.

service

In the Anglican liturgy, the musical setting of the parts to be sung by the choir are termed the service. It comprises the Venite, Te Deum Benedicite, Benedictus Dominum, Jubilate, Kyrie, Credo, Sanctus, Agnus Dei, Benedictus Qui Venit, Gloria in Excelsis, Magnificat, Cantate, Nunc Dimittis and Deus Misereatur. It is very seldom that all the parts are sung, several often being omitted for the sake of brevity.

service-book

A book containing the music of a church service; a missal.

service, choral

A church service in which a part is intoned by the priest or clergyman, in response to the choir.

service, full

A service for the whole choir in chorus, with or without an organ accompaniment.

sesqui (sĕs′-kwī) Lat.

A prefix very rarely used alone, and meaning one-half more; that is, an amount equal to one and a half times some unit, or an amount equal to a unit plus some part of itself.

sesquialtera (sĕs-kwĭ-ăl′-tē-rä) Lat. n.

Derived from the Latin prefix, sesqui, meaning one-half more, and altera, meaning another. The interval between two tones, which are to each other as one is to one and one-half, or as two is to three, that is, the perfect fifth.

sesquialtera stop

A group of pipes in the organ comprising from two to five to every key on the keyboard. They are tuned at various pitches and give tones the interval of a fifth, or the interval of a third or their octaves above the normal pitch of the keys which sound them.

sesquinona (sĕs-kwĭ-nō′-nä) Lat. n.

Formed of sesqui and nonus, meaning ninth. In theory there are two intervals called major seconds. This is the lesser of the two, and is the difference between two tones which are to each other as one is to one and one-ninth or as nine is to ten. The greater major second is termed sesquiocatava.

sesquioctava (sĕs-kwĭ-ŏk-tā′-vä) Lat. n.

Formed of sesqui and of octavus, meaning eighth. In theory there are two intervals called major seconds. This is the greater of the two intervals and is the difference between two tones which are to each other as one to one and one-eighth or as eight to nine. The lesser major second is termed sesquinona.

sesquiquarta (sĕs-kwĭ-kwär′-tä) Lat. n.

Formed of sesqui and quartus, meaning fourth. It represents an interval which is the difference between two tones that are to each other as one is to one and one-fourth or as four is to five. It is called the major third.

sesquiquinta (sĕs-kwĭ-kwĭn′-tä) Lat. n.

Formed of sesqui and quintus, meaning fifth. Refers to the interval between two tones which are related as one is to one and one-fifth, that is, as five is to six which represents a minor third.

sesquitertia (sĕs-kwĭ-tŭr′-shĭä) Lat. n.

Formed of sesqui and tertius, meaning third. Representing the difference between two tones which are to each other as one is to one and one-third or as three is to four. This is the interval of a perfect fourth.

sesquitone (sĕs′-kwĭ-tōn) Lat. n.

Formed of sesqui and of tonus, a tone. It represents a minor third, which interval contains a tone and a half.

sesta (sĕs′-tä) It. n.

1. A sixth, the interval of nine half steps.

2. An organ stop. See also sext (definition 3).

sestet Eng. n.

sestetto (sĕs-tĕt′-tō) It. n.

A composition for six voices or instruments. Abbr. 6tt.

sestina (sĕs-tē′-nä) It n.

A sextole, or sextuplet, i. e., six equal notes executed in the time of four of the regular rhythm. Synonym of sestola.

sestola (sĕs-tō′-lä) It. n.

Synonym of sestina.

sette (sĕt′-tĕ) It. adj.

Seven.

settima maggiore (sĕt′-tĭ-mä mäd-jō′ rĕ) It.

A major seventh, the interval of eleven half steps.

settima minore (sĕt′-tĭ-mä mē-nō′-rĕ) It.

A minor seventh, interval of ten half steps.

settimo (sĕt′-tĭ-mō) It. n.

The interval of a seventh, eleven half steps.

settimola (sĕt-tĭ-mō′-lä) It. n.

A septimole; a group of seven equal notes executed in the time of four of the regular rhythm.

Setzart (zĕts′-ärt) Ger n.

Style of composition: the character or temperament of music.

Setzkunst (zĕts′-koonst) Ger. n.

Art of composing music.

Setzstück (zĕts′-shtük) Ger. n.

Literally, a piece which can be placed, that is, a crook of a wind instrument or an additional piece of tubing to be inserted in the tube of a wind instrument to increase its length and thus to lower the pitch. Also the brass tube between the mouthpiece and the body of the bassoon.

seul (sŭl) Fr. adj.

Alone; solo.

seventeenth

1. The interval of a double octave and a third.

2. An organ stop composed of pipes pitched the interval of seventeenth, two octaves and a third, above the corresponding keys of the keyboard.

seventh

An interval, the highest tone of which is seven degrees, on the staff, above the fundamental or root tone.

seventh, diminished

The smallest of the various kinds of sevenths; it is measured by nine half steps, and occurs in only one part of the scale, i. e., between the seventh or leading tone and the sixth tone of the next octave above in the minor scale only.

seventh, major

The largest of the various kinds of sevenths; it is measured by eleven half steps, and occurs only between the tonic, keynote and seventh, or leading tone, of the major scale.

seventh, minor

An interval measured by ten half steps and occurring in various parts of both major and minor scales.

severamente (sĕ-vār-ă-mĕn′-tĕ) It. adj.

Severely; strictly; exactly.

severita (sĕ-vā-rĭ-tä′) It. n.

Strictness; exactness.

sext

1. The fourth of the canonical hours, or periods of prescribed devotion enjoined upon the Roman Catholic clergy. It falls at noon.

2. The interval of a sixth, or nine half steps.

3. An organ stop containing two pipes to each digital of the keyboard. These pipes are the interval of a sixth, or nine half steps, apart in pitch, one sounding an interval of a twelfth or octave and seven half steps, and the other an interval of a seventeenth, or two octaves and four half steps, above the natural pitch of the corresponding key of the keyboard.

sexta (sĕks′-tä) Lat. n.

The interval of a sixth, nine half steps.

Sexte (zĕx′-tĕ) Ger. n.

1. The interval of a sixth, nine half steps.

2. An organ stop. See also sext (definition 3).

sextet Eng. n.

Sextett (zĕx-tĕt′) Ger. n.

A composition for six instruments, or for six voices, either with or without accompaniment.

sextole (sĕks-tōl) Eng. n. from Lat.

sextolet (sĕks′-tō-lĕt) Eng. n. from Lat.

The same as sextuplet.

sextuor (sĕks-tü-ôr′) Fr. n.

A six part composition. See also sextet.

sextuple measure

A term formerly applied to rhythm, in which each measure had two parts, each consisting of three equal notes. The more modern term is compound double measure.

sextuplet (sĕks′-tū-plĕt) Eng. n. from Lat.

A group of six equal notes to be executed in the time of four of the regular rhythm. A distinction is sometimes made between two kinds of sextuplets: one having accents on first, third and fifth notes is called a true sextuplet and one which has the first and fourth notes accented, a false sextuplet, being the union of two triplets.

sextus (sĕks′-tŭs) Lat. n.

In old part-music, where six voices were used, the sixth part.

sezenos (sĕth-ā′-nōs) Spa. num. adj.

Seventeenth.

sfogato (sfō-gä′-tō) It. adj.
Exhaled; airy; open; high: a term in vocal music, used to indicate a light, airy style of rendering a passage; also applied to a high soprano voice of thin quality.

sforza (sfôr′-tsä) It. n.
Force; energy; emphasis.

sforzando (sfôr-tsän′-dō) It. part.
Forcing; the sudden accenting of a note or chord marked sf. or ∧ or > sfz. Abbr. sf., sfz., sff.

sforzare la voce (sfôr-tsä′-rĕ lä vō′-chĕ) It.
To force the voice; to strain the voice.

sforzatamente (sfôr-tsä-tä-mĕn′-tĕ) It. adj.
With energy, impetuously.

sforzato (sfôr-tsä′-tō) It. adj.
Forced. See also sforzando.

sfuggito (sfood-jē′-tō) It. adj.
Shunned; avoided. Cadenza sfuggita, an eluded or interrupted cadence.

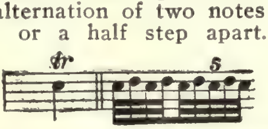
sfumato (sfoo-mä′-tō) It. adj.
Literally, exhaled, evaporated, exhausted; said of the breath in singing.

sgallinacciare (zgäl-lĭ-nä-chä′-rĕ) It. v.
To imitate a rooster, or turkey cock, gallinaccio: a term used in derision of a harsh and uneven voice in singing.

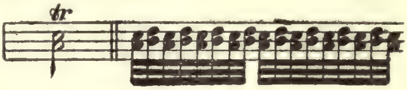
shade
1. To place an object so close to an organ pipe that its vibration is affected.
2. To use the various degrees of contrast between loud and soft tones in singing or playing.

shading of pipes
The placing of an object so near to the upper opening of an organ pipe as to affect the vibration of the column of air within, and hence the sound produced.

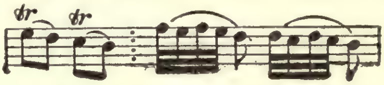
shake
An embellishment produced by the rapid alternation of two notes either a step or a half step apart. The length of a shake depends upon the value of the written note and the tempo of the piece.



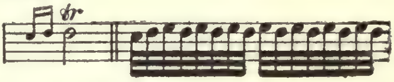
shake, double
Two concurrent shakes on notes two whole steps, or four and one-half steps apart, e. g.,



shake, passing
A short shake or trill, used in a manner similar to the double appoggiatura, as an ornament, without interrupting the rhythm or melody of the passage in which it occurs.



shake, prepared
A shake beginning with an introduction of two or more ornamental notes.



shake, prolonged
See prolonged shake.

shaked graces
The name by which several obsolete graces or embellishments were known. It was given them because they consisted of a trill or shake. The back-fall, shaked beat, cadent, double relish and elevation belong to this class.

shalishim
A Syrian instrument consisting of a metal rod bent in the form of a triangle and hung with metal rings. Tones are produced by striking it with a hammer.

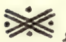
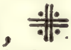
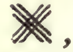
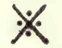
shalm
See shawm.

sharp
1. (n.) The sign ♯ which means that the note to which it applies is to be raised one half tone. Sharps placed at the beginning of a composition, that is, in the key signature, affect every note bearing the name of the note whose line or space they occupy.
2. (adj.) (a) describing tones of the voice or of instruments, it means too high, i. e., above the intended pitch. (b) referring to intervals, it means major or augmented; (c) applied to organ stops, it means shrill; (d) on a piano keyboard, one of the black keys (a white key may be the sharp of another key a half tone below it).

sharp, accidental
Where a sharp foreign to the key

in which the piece is written is introduced, it is written before the note which it affects. Such a sharp is called an accidental, and it affects all the notes of this same name in that bar unless revoked. Some musicians contend that when the last note in a bar is affected by an accidental, and is tied to a note of the same pitch in the next bar, the accidental holds over to that note also; others say that an accidental affects only the notes in the bar in which it occurs.

sharp, double

The sign ×, formerly written , , ,  or placed before a note to indicate that it is to be raised two semitones, which is equal to a whole tone. Thus C × is D.

sharp, sixth

Another name for the German sixth or augmented sixth.

shawm

An obsolete instrument, the precursor of the oboe, having a double beating reed mouthpiece. This name was given to the treble members of the pommer family in which the reed was incased in a cupped mouthpiece and there blown upon. Whereas, in the oboe the reed is placed immediately within the mouth. See also pommer.

sheminith (shĕm'-ĭ-nĭth) Heb. n.

A word which carries with it a variety of meanings.

1. An Hebraic instrument furnished with strings which were plucked.

2. Indefinitely, a species of their music.

3. A particular part of a composition or a section of a composition.

shepherd's flute

A wind instrument used by shepherds in whiling away their time. The name is either applied to a reed or grain stalk, blown into at one end and somewhat resembling the flute, or to such a stalk in which a strip has been cut and vibrates when blown against, as the reeds of the clarinet or oboe.

shift

In playing the violin or other similar instruments, a change of position of the left hand, in which the forefinger shortens the string, thus raising its pitch. The first change in position is called simply the shift.

shift, half

The second position of the left hand in violin playing, that is, the left hand moves up toward the bridge, and the forefinger presses the same place that was pressed by the second in the first position.

shift, last

The shift or position of the left hand, in violin playing, nearest the lower end of the instrument.

shift, third

One of the positions of the left hand on the finger-board of the violin. In the third shift the first finger is on the note B. This is also called the double shift, but the term position, is now more often used and the third shift corresponds with the fourth position.

shift, whole

The third position of the left hand in violin playing.

shifting

A term applied to the left hand of the violin player when in any position but the first.

shivaree

A contraction or corruption, of charivari, meaning a burlesque serenade, consisting of various loud, harsh noises, beating on tin pans, blowing of horns, voices of animals, a custom practised in some rural districts for the annoyance of bridal couples.

shofar (shō'-făr) Heb. n.

shophar (shō'-făr) Heb. n.

The only strictly Jewish instrument still used by the race. It is a ram's horn straightened during the application of extreme heat, and is sounded in the synagogue during the service.

short appoggiatura

A grace note or note of embellishment. It is written smaller than the essential note and with a stroke through the stem, and is played very quickly before its principal note. See also appoggiatura.

short hallelujah meter

A stanza of six lines, having a short then a long syllable to every measure. The same as short particular meter.

short meter

A stanza of four lines in iambic measure, that is, having a short then a long syllable to each measure.

short mordent

An embellishment or non-essential group of notes consisting in the case of the short mordent, of the note over which the sign is placed, and the note below it. See also mordent.

short octave

A name applied to the lower notes

in old organs where some of the notes were omitted. In order to avoid the expense of large pipes, English organ builders used only the most important notes between C on the second line below the bass clef, to G on the fourth space below. A common arrangement was as follows: G, C and D white keys, and A, a black key between C and D.

short particular meter
Stanza of six lines, having a short then a long syllable to each measure. Same as hallelujah meter.

short score
Any abridged arrangement of a full score. This may be:

1. An arrangement of all the parts of the composition for one instrument, as the organ or the violin. Also called a compressed score.

2. It may be a score in which several parts are printed on fewer staves than usual, that is, four vocal parts in two staves.

short shake
An embellishment consisting of two or more notes preceding the principal note.

short trill
A trill formed of a grace note or two grace notes and the melody note itself. There is no repetition of trills or shakes as in a long shake. Also called a short shake.

shoshannim (shō-shăn′-nĭm) **Heb. n.**
See shushaneduth.

shur (shŭr) **Heb. v.**
To sing.

shushaneduth (shū - shăn′ - ĕ - dooth) Heb. n.
A Hebrew name for cymbals, used in the Bible. It contains a reference to the lily and doubtless alludes to the slight resemblance in the concave outlines of the cymbal to the bell of a lily. Synonym of shoshannim.

shutter
A section of the movable front of the swell-box in the organ.

si (sē) Fr., It and Spa. n. and pron.

1. (n.) The name applied to the tone B in French, Italian and Spanish. Since the system of Aretinus had but six tones, the seventh was called ut like the first. Si was first suggested by Ericius Puteanus of Dodrecht in 1850, and again by Lemaire of Paris in 1690. Although za and sa have been used at times, si has kept its place because the sibilant sound is supposed to indicate the peculiar quality of the tone. In the fixed do system si always stands for B, in the movable do system for the seventh tone of the major scale. In the Tonic Sol-fa system the seventh tone is te.

2. (pron.) An indefinite pronoun used as we use the words: one, people, it, in such expressions as: one knows, people say, it is said. In music it occurs in such terms of direction as si volta, turn over, one turns over; si libet, it pleases at pleasure.

si bémol (sē bā-mŭl′) Fr.
The note B flat.

si bémol majeur (sē bā-mŭl′ mă-zhŭr′) Fr.
The key of B flat major.

si bémol mineur (sē bā-mŭl′ mē-nŭr′) Fr.
The key of B flat minor.

si bemolle (sē-bā-môl′-lĕ) It.
The note B flat.

si bemolle maggiore (sē bā-môl′-lĕ măd-jō′-rĕ) It.
The key of B flat major.

si bemolle minore (sē bā-môl′-lĕ mē-nō′-rĕ) It.
The key of B flat minor.

si dièse (sē dē-ĕz′) Fr. n.
The name of the tone B sharp.

si diesis (sē dē-ā′-sĭs) It.
The note B sharp.

se lentando (sē lĕn-tăn′-dō) It.
Slackening itself: becoming slower; said of the rate of speed of a passage.

si leva il sordino (sē lā′-vä ēl sôr-dē′-nō) It.
Lift the mute; remove the mute.

si levano i sordino (sē lā-vä′-nō ē sôr-dē′-nō) It.
Raise the dampers: a direction in piano playing, for the use of the damper pedal.

si maggiore (sĕ măd-jō′-rĕ) It.
The key of B major. See also B.

si majeur (sē mă-zhŭr′) Fr.
B major; the key of B major. See also B.

si mineur (sē mē-nŭr′) Fr.
B minor; the key of B minor. See also B.

si minore (sē mē-nō′-rĕ) It.
The key of B minor. See also B.

si naturrel (sē năt-ü-rĕl′) Fr.
B natural; the note B.

si piace (sē pĭ-ä′-chĕ) It.
At pleasure; as you please.

si replica (sē rā′-plē-kä) It.
To be repeated.

si scriva (sē skrē′-vä) It.
As written; without change or addition.

si segue (sē sā'-gwĕ) It.

Go on; continue.

si tace (sē tä'-chĕ) It.

Be silent; keep still.

si volga (sē vōl'-gä) It.

Turn over, as the leaf.

sibilus (sĭb'-ĭ-lŭs) Lat. n.

A flute or flageolet of small dimensions and not used for the production of music, but by bird fanciers in training singing birds.

siciliana (sē-chē-lĭ-ä'-nä) It. n.

sicilienne (sē-sēl'-yĕn) Fr. n.

A Sicilian peasant dance of tender and pastoral character and rather slow movement in six-eight, or twelve-eight time. The peasants dance it to the accompaniment of a flute or tambourine, those of somewhat higher station in life to the music of several violins. The bagpipe and guitar are also used. The dance is opened by a man who, cap in hand, chooses his lady and bows low before her. She rises with eagerness, grasps one end of the handkerchief which her partner extends to her, while he keeps the other in his own hand. They dance vigorously until the man with another bow retires and leaves the lady to choose a partner. The dance is continued in this manner until weariness ends it. The married couples dance only with each other until the dance becomes general towards the end of the evening.

The music was often in a minor key and themes or movements under the same name or alla Siciliana, in the style of a Siciliana, are found in many vocal compositions, sonatas, and also as independent productions, most frequently in works of the Eighteenth Century.

side beards

Horizontal projections placed at the side of the mouth of an organ pipe to make the tone more cutting by changing the shape of the opening.

side drum

A drum which derives its name from the manner in which it is carried, slung over the shoulder, so that it hangs against the left thigh. Only the upper side is struck with the drum sticks. The manner in which it is carried implies its smaller size as compared with the bass drum, and the tones it produces are detached and crisp in character. It is strictly a military instrument, but can be used for martial effects in the orchestra.

Sieb (zēp) Ger. n.

Literally, sieve; a name given in Germany to the sounding-board, or cover of the windchest of the organ, because of its numerous perforations designed to admit the feet of the pipes. See also sound-board.

sieben (zē'bĕn) Ger. adj.

Seven.

Siebenklang (zē'-bĕn-kläng) Ger. n.

A series of seven successive notes; a heptachord.

Siebenpfeife (zē-bĕn-pfī'-fĕ) Ger. n.

Literally, seven pipes: a name for the Pan's pipes. Sieben perhaps denotes the provincial meaning of the word as an indefinite number. For instance, sieben sachen, seven things, means bag and baggage. The number of pipes grouped in the Pan's pipes is indeterminate also.

siebente (zē'-bĕn-tĕ) Ger. adj.

Seventh.

siebenzehnte (zē'-bĕn-tsān-tĕ) Ger. adj.

Seventeenth.

Siegesgesang (zēkh'-ĕs-gĕ-zäng) Ger. n.

Siegeslied (zēkh'-ĕs-lēt) Ger. n.

A song of victory; a triumphant song.

Siegesmarsch (zēkh'-ĕs-märsh) Ger. n.

A triumphal march.

Siffler (sēf-flā') Fr. v.

To whistle; to make a hissing noise.

sifflet (sēf-flā') Fr. n.

A whistle; a cat-call, such as is used in theatres to hiss a performance.

sifflet de pan (sēf-flā' du päñ') Fr.

Pan's pipes.

sifflet diapason (sēf-flē dē-ă-pă-zôñ') Fr.

A pitch pipe; a small pipe giving one or more fixed tones, by which pitch may be ascertained, as in the case of a tuning-fork.

Sifflöte (zēf'-flā-tĕ) Ger. n.

From the French siffler, to hiss or whistle: a stop in the organ comprising short metal pipes which produce a whistling tone of high pitch.

sign, da capo

A sign placed before a bar to indicate a repetition of the music from that point.

sign, neutralizing

A natural (♮), a canceling sign.

Signalhorn (zēkh-näl'-hôrn) Ger. n.

A horn for giving signals: the bugle.

Signalist (zēkh-nä-lēst') Ger. n.

A trumpeter; a performer on the military trumpet.

Signatur (zĕkh-nä-toor′) Ger. **n.**
signatura (sĕn-yä-too′-rä) Spa. n.
signature Eng. n.

The signature of a musical composition or a part of it comprises all the signs and figures set at the beginning on the staff. These indicate two things, the key and the time, so that two kinds of signatures are often spoken of separately.

1. The sharps and flats called the chromatic signs, and the clefs constitute the key signature, which is usually repeated at the beginning of each staff. Each sharp or flat in the signature affects all the notes of the same name throughout the piece except when changed by a new key signature, or, temporarily, by an accidental, a sign to alter a note one half step higher or lower.

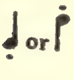
2. The figures or signs placed after these chromatic signs constitute the time signature, which indicates the fixed number of notes of equal value in each measure, expressed in fractional form. The denominator of this fraction represents whatever part of a semibreve or whole note is used as the unit of measurement, and the numerator, the number of such notes in each measure; thus, in three-eight time, eight denotes that the unit of measurement is an eighth note, and three that there are three of those units, or their equivalent, in each measure. The time signature is placed only at the beginning of the piece, except when a change in the time occurs, when the new time signature is simply written on the staff.

signature, key
See key signature.

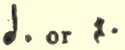
signature, rhythmical
See rhythmical signature.

signature, time
The characters indicating the measure of the rhythm of a piece, or part of a piece, of music. See also signature.

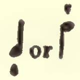
signe (sĕn) Fr. n.
Sign. See also segno.
The following list includes the principal signs used in music:



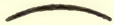
A dot above or below a note, signifying staccato; spiccato; vibrato; sforzato (obsolete).



A dot after a note or rest prolonging the time value by half.

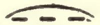


A wedge-shaped dash above or below a note, indicating staccatissimo.

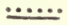

A slur.

A tie.

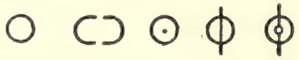
Crossed slurs, indicating that the note beneath them belongs to two series, being the end of one and the beginning of the other.


Mezzo Legato.

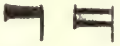
Bebung. Mezzo Staccato.

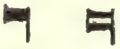

Staccato and Marcato

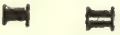
Time signatures used in mensurable music:

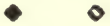


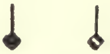
Notes used in old mensurable music:

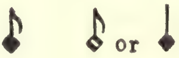

Maxima, Duplex Longa


Longa

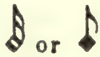

Brevis


Semibrevis

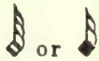

Minima



Semiminima

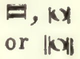


Fusa



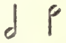
Semifusa

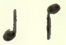
Modern notes:

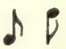


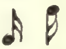
Breve or Double Note

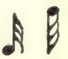
Semibreve or Whole Note

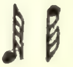

Minim or Half Note


Crotchet or Quarter Note


Quaver or Eighth Note

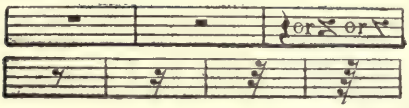

Semiquaver or Sixteenth Note


Demisemiquaver or Thirty-second Note


Hemidemisemiquaver or Sixty-fourth Note

signe

Rests:



\ Above a note, a single relish.

\\ A double relish.

|| Above notes, former used to indicate a son coupé, the latter to indicate a unison (obsolete and rare).

+ or × Above or below a note thumb in English fingering.

Above a note, a shake (obsolete).

Before a note a shake in French music of the Eighteenth Century.

Above a note in old English music an elevation (obsolete).

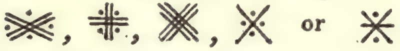
An old form of the double sharp.

In music of Wagner it signifies that the sound of the notes in the horn parts is to be damped.

∵, ⁜, ⁙ Shaked graces (obsolete).

⋇ Obsolete form of sharp.

Obsolete forms of double sharps:

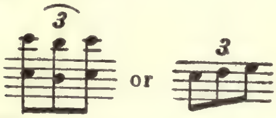


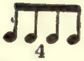
Im. or Ima. Primo; prima.

IId. or IIda. Secondo; seconda.

M.M. ♩= 120 Metronome mark.

Triplet:





Quadruplet.

8 va. An octave higher (octava alta).

8 va ba. An octave lower (octava bassa).

4tette, 5tette. Quartette; quintette.

Man. I. Great Organ. Manual I.

Man. II. Choir Organ. Manual II.

:S:, ·S·, + or ⋇ Presa.

:S:, :$:, 𝄋 or ⊕ Segno.

♭ Flat.

♭♭ Double flat.

♯ or × Sharp or double sharp.

♮ Natural.

♮♯ Single sharp, after a double sharp.

♮♭ Single flat, after a double flat.

signe

, ❋ √ or ∨ Breathing marks.

◇ Circle; harmonic mark; open string; tasto solo.

$\not{2}$ OR $\not{5}$ In figured bass, a stroke through the figure indicates that the interval so marked is sharped. See chord.

2/2, 3/4, 6/8, etc. See time.

Signs	
I, II, III i, ii, iii, etc. III′ vii° I, ii, iii, etc.	See chord.

1, 2, 3, 4, 5. See chord and fingering.

Double-contra Octave (32 ft. octave):

$\underline{\underline{C}}\ \underline{\underline{D}}\ \underline{\underline{E}}$, $C_{\shortparallel}\ D_{\shortparallel}\ E_{\shortparallel}$ or $C_2\ D_2\ E_2$

Contra Octave (16 ft. octave):

$\underline{C}\ \underline{D}\ \underline{E}$, $C_{\mid}\ D_{\mid}\ E_{\mid}$ or $C_1\ D_1\ E_1$

C D E Great Octave (8 ft. octave).

c d e Small Octave (4 ft. octave.)

One-lined or once accented octave (2 ft. octave):

$\bar{c}\ \bar{d}\ \bar{e}$, $c'\ d'\ e'$ or $c^1\ d^1\ e^1$

Two-lined or twice accented octave (1 ft. octave):

$\bar{\bar{c}}\ \bar{\bar{d}}\ \bar{\bar{e}}$, $c''\ d''\ e''$ or $c^2\ d^2\ e^2$

Three-lined or thrice accented octave (6 in. octave):

$\bar{\bar{\bar{c}}}\ \bar{\bar{\bar{d}}}\ \bar{\bar{\bar{e}}}$, $c'''\ d'''$ e or $c^3\ d^3\ e^3$

Four-lined or four times accented octave (3 in. octave):

$\bar{\bar{\bar{\bar{c}}}}\ \bar{\bar{\bar{\bar{d}}}}\ \bar{\bar{\bar{\bar{e}}}}$, $c''''\ d''''\ e''''$ or $c^4\ d^4\ e^4$

Five-lined or five times accented octave (1½ in. octave):

$\bar{\bar{\bar{\bar{\bar{c}}}}}\ \bar{\bar{\bar{\bar{\bar{d}}}}}\ \bar{\bar{\bar{\bar{\bar{e}}}}}$, $c'''''\ d'''''\ e'''''$ or $c^5\ d^5\ e^5$

Γ Gamma.

\ Between two notes signifies a Cadent.

/\ An accent; Schleifer; portamento or Nachschlag (obsolete).

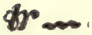
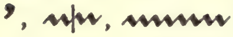
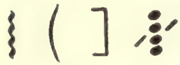
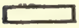
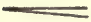
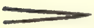
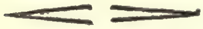
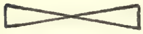
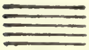
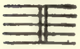
/ Between two notes, a Springer.

/ An oblique line crossing a chord, indicating an acciaccatura or arpeggio (obsolete).

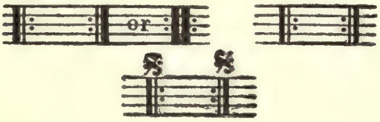
∧ Nachschlag, when placed between two notes or above or below the space between two notes (obsolete).

\ On the right side above a note, a chute (obsolete).

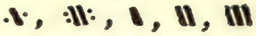
signe

/	On the left above a note, port de voix (obsolete).
\ and \\	Above a note, a backfall, and a double backfall.
(	Before a note, an accent, port de voix, coulé (obsolete).
(	After a note, pincé coulé (obsolete).
o or ‿	Tasto solo, play the bass notes without chords.
	Before a note, double appoggiatura (obsolete).
	Suspension.
,	On the right side above a note, a coulé.
’ and ”	On the left above a note, the backfall and double backfall.
/	Placed between two notes, signifies a plain beat (obsolete).
	Trill.
	Tremblement
	Arpeggio.
①, ②, ③	Stop names in harmonium music.
⌢	Rubato, sustain and emphasize.
–	Tenuto.
• • • •	Very staccato; martellato.
	Marcato.
	Martellato; pesante (rare).
———	Placed under notes to be sung to one syllable.
	Crescendo.
	Decrescendo.
	Crescendo and diminuendo.
	Diminuendo and crescendo.
	Staff.
	Bar.
	Double bar.

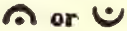
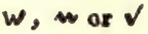
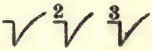
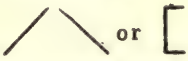
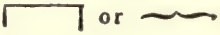
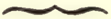
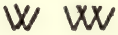
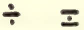
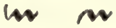
Repeats:



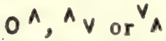
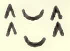
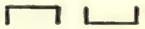
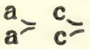
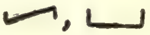
signe



Indicates in vocal music that a word or phrase is repeated; in instrumental music that a measure or part of measure is repeated.

	A pause, or hold.
	A direct.
	Ritmo di battute.
	In piano music signifies that two notes on different staves are to be played with one hand; or two adjoining notes are to be played with one finger.
	Bind.
	A brace.
< < < <	Rinforzamento.
> or <	Rinforzando.
> ∧ ∨	Forzando or sforzato.
∨	Port de voix; martellement.
	Martellement, or small shake.
	Indicates a stress or marked accent on any single note or chord.
	Turn, with the note above made flat.
	Turn, with the note below made sharp.
	Vibration or close shake.
△	Phrase.
□	Section.

Organ

2′, 4′, 8′, 16′	2 foot, 4 foot, etc.: designating the pitch of organ pipes.
	Heel and toe, placed above notes for the right foot, below for the left foot.
	Slide toe to next note.
∧ – ∨	Change toes on same note.
	Heel and toe of the same foot alternately.
	A♯, C♯. In organ playing. A♭, C♭. In German notation.
	A recent sign to mark exactly

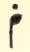
where the pedal is to be pressed and released.

○ ↟ ❋	Release pedal.

Violin

∧ or V	Up-bow.
⊓ or ⊔	Down-bow on violin.
••••••	Short-bowing.
‒ ‒ ‒ ‒	Long-bowing.
∧	Down-bow in violoncello playing.

Mandolin

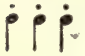
	Down-plectrum in mandolin playing.
	Up-plectrum in mandolin playing.

Guitar

Left hand:
0 Open string in guitar playing
1 First string in guitar playing
2 Second string in guitar playing
3 Third string in guitar playing

Right hand:
. First string in guitar playing
.. Second string in guitar playing
... Third string in guitar playing
+ Thumb string in guitar playing

Wind Instruments.

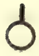
○	Open hole on flute or flageolet.
●	Closed hole on flute or flageolet.
⊖	Partly closed hole on flute or flageolet.
0	Open tube in brass wind instruments.
1, 2, 3,	Designates valves in brass wind instrument playing.
	Demi-staccato, made by tonguing as if pronouncing the letter d.

Drum

V Above the staff, signifies that the left hand stick is raised; below, indicates that the right is raised.

I	Tap beat.
◊	Both sticks drop on drum at same time.

Violoncello

	Thumb position in cello playing.

signe de silence (sēn dŭ sē-läns′) Fr.
Literally, signs of silence; rests. See also rests.

signes accidentel (sēn ăk-sē-däñ′-tĕl′) Fr.
The natural (♮), sharp (♯) and flat (♭); musical characters representing a note artifically raised or lowered from the pitch indicated by its position on the staff, or according to the key-signature.

signet
A diminutive of signa or mark; a signal of entrance or exit sounded on a horn or trumpet, usually a stage direction. See also sennet.

siguidilla (sē-gwē-dēl′-yä) Spa. n.
A Spanish dance. See also seguidilla.

sikinnis (sĭ-kĭn′-nĭs) Grk. n.
A dramatic dance among the Greeks. It was performed in company with witty speeches and frivolous, even immoral verses. The actors taking part sometimes caricatured well-known citizens, wearing masks to complete the resemblance, and not even the greatest among their countrymen escaped the good-humored ridicule. Although it was Attic in origin, its primitive mirthfulness and spirit degenerated into indecency. According to tradition Bacchus had brought it from India, and the Satyrs had made it theirs by adoption. It was performed also in Roman triumphs, then taking one of its particular forms, the burlesque of a dance of tragic or serious character.

silbar (sēl-bär′) Spa. v.
To whistle.

Silbendehnung (zēl′-bĕn-dā-noongk) Ger. n.
Literally, syllable-extension: the drawing out of a syllable in singing over two or more different tones.

silbern (zĭl′-bārn) Ger. adj.
Silvery: like silver in tone.

silence (sē-lāñs) Fr. n.

silenzio (sĭ-lĕn′-tsĭ-ō) It. n.
A rest.

sillet (sē-yā′) Fr. n.
Nut: one of the two parts of the violin to which the strings are attached.

sillet, grand (grāñ sē-yā′) Fr.
Large nut: situated at the tailpiece, or lower end of the violin.

sillet, petit (pŭ-tē′ sē-yā′) Fr.
Little nut: the nut at the upper end of the neck of the violin.

silver strings
The covered strings used for the

lower tones of some stringed instruments, made of catgut or silk covered with silver or white metal. They add a sonority to the tone produced by an uncovered string, which would otherwise be attainable only by an inconvenient thickness of material. There is one such string on the violin, two on the viola and on the cello, while all the strings of the guitar are covered.

silver trumpet

A Hebrew instrument made of silver; probably the same as the chatsoteroth, having a straight tube about twenty inches long, a small mouthpiece at one end and a flaring bell at the other.

simicon (sĭm′-ĭ-kŏn) Grk. n.

A Grecian harp having thirty-five strings.

sign, canceling

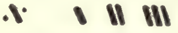
A sign (♮) commonly called a natural, used to cancel the effect of a preceding sharp or flat.

similar motion

The progression of two or more parts or melodies in the same direction but not by the same intervals. The terms similar and parallel are sometimes used as synonymous, but there is a distinction between the two. Parallel motion means that both parts not only move in the same direction but preserve the same interval; in similar motion, one part may move two degrees while another may move one, six or any number of degrees, provided that all parts ascend or descend simultaneously. The melodic progression of any two-voice parts is similar when both rise and fall at the same time.

smile (sēm′-ĭ-lĕ) It. adv.

similiter (sĭ-mĭl′-ĭ-tŭr) Lat. adv.

Similarly; in the same manner: direction for a passage to be executed  in the same style as a similar passage preceding it. It is used to avoid rewriting phrases or marks of expression. Abbr. sim.

simpla (sĭm′-plä) Lat. n.

A quarter note; a crotchet; probably a corruption of semiminima, a half minim.

simple counterpoint

The most easily written counterpoint in which the various melodies are intended always to retain the relations which they originally bear to each other; opposed to double counterpoint, which is written so that the melodies or parts may be mutually inverted, that is, the uppermost may become the lowermost and vice versa. In double counterpoint, which is a very artificial kind of composition, the inversion does not always occur in reality, but the parts are so written that it is possible. Its writing is more a mathematical feat than an artistic creation. Simple counterpoint does not take such possibilities into consideration, but is written with the object that each part may retain its normal position.

simple fugue

A fugue containing a single subject.

simple harmony

Harmony in which the chords contain no octaves. Opposed to compound harmony.

simple intervals

Intervals of less than an octave in extent.

simple inversion

Inversion in which the notes which ascended in the subject are made to descend in the answer, while those which descended are made to ascend.

simple recitative

Recitative, or musical declamation, with no accompaniment except an occasional single bass tone; also called plain or dry recitative, recitativo secco or parlante.

simplement (sän′-plŭ-mäñ) Fr. adv.

Simply; plainly; naturally.

sin' (sĭn) It. prep.

Contracted from sino, meaning, to; as far as; until.

sin' al (sĭn äl) It.

Literally, as far as, to the, until to the; but translated simply to the, or, as far as the. It is a redundant expression, the word, al, having the form of both preposition and article, as, to the, in the, about the.

sin' al fine (sĭn äl fē′-nĕ) It.

To the end; as far as the end.

sincopa (sĭn′-kō-pä) It. n.

sincope (sĭn′-kō-pĕ) It. n.

Syncopation: an irregular accent produced by beginning a note on a weak or unaccented part of a measure, and prolonging it over a regularly accented beat. See also syncopation.

sine-keman Tur. n.

An old Turkish instrument allied to the violin.

sinfonia (sĭn-fō′-nē-ä) It. n.

Symphony; concert. Equivalent to sinfonie. Abbr. sinf.

sinfonia da camera (sĭn-fō-nē′-ä dä kä′-mĕ-rä) It.
A chamber composition; a symphony; in the early sense of the word such a composition as a quartet or trio for the chamber, or small room.

sinfonia pittorica (sĭn-fō-nē′-ä pĭt-tō′-rĭ-kä) It.
Literally, a painter's symphony: a descriptive symphony, suggesting pictures of scenes or events.

sinfonie (săñ-fō-nē′) Fr. n.

Sinfonie (zēn-fō-nē′) Ger. n.
1. A term formerly signifying the overture in an opera; also used by the old classical composers to designate any instrumental prelude, interlude or postlude.
2. In modern usage, a composition of several movements, usually highly developed, for full orchestra; the largest and most important form of orchestral composition. See also symphony.

Singakademie (zĭng-ä-kä-dĕ-mē′) Ger. n.
A society for the cultivation of choral music. Also called Singschule and Singverein.

Singart (zĭng′-ärt) Ger. n.
Manner or style of singing; vocal art; also, tune, or melody.

singbar (zĭng′-bär) Ger. adj.
Singable; capable of being sung.

singen (zĭng-ĕn) Ger. v.
To sing; to chant; to warble.

singend (zĭng′-ĕnt) Ger. adj.
Literally, singing: cantabile, that is, in singing style; melodious; graceful; expressive; flowing in style; suitable for singing.

Singfuge (zĭng′-foo-khĕ) Ger. n.
A vocal fugue: a composition for several voices in the style of a fugue.

Singgedicht (zĭng′-gĕ-dĭkht′) Ger. n.
A poem to be sung; a hymn.

singhiozzando (sĭn-gĭ-ôd-zän′-dō) It. adj.
Sobbingly; weepingly; in a style expressive of being overcome by tearful emotion.

Singkunst (zĭng′-koonst) Ger. n.
The art of singing.

single-action harp
An old harp in which the pedals are only capable of raising each tone a semitone. Used to distinguish from the newer double-action harp in which the pedals are capable of raising each tone a whole tone.

single chant
A chant of two strains, the first consisting of three and the second of four measures. This term is used only in the Anglican Church service, and the length of the single chant is sufficient for but one verse of a psalm. See also chant.

single drag
A drum beat in two-four time, once used to call troops to morning and evening meals.

single proceleusmatic (prŏs-ĕ-lūs-măt′-ĭk) Eng. from Grk.
A metrical foot composed of two short syllables or notes, thus ◡ ◡. It is usually called pyrrhic and is half of a proceleusmatic, ◡ ◡ ◡ ◡.

single suspension
One in which only one tone is suspended.

Singmahrchen (zĭng′-mār′-khĕn) Ger.
A story sung; a ballad.

Singmanieren (zĭng′-mä-nē′-rĕn) Ger. n.
Grace notes or embellishments in singing.

Singmeister (zĭng′-mī-stĕr) Ger. n.
A singing master; a teacher of singing.

Singpult (zĭng′-poolt) Ger. n.
Singing desk.

Singschauspiel (zĭng′-shôw-shpēl) Ger. n.
A drama interspersed with songs.

Singschule (zĭng′-shoo-lĕ) Ger. n.
Singing school.

Singspiel (zĭng′-shpēl) Ger. n.
Literally, sing play: an opera in which the dialogue is spoken instead of sung; melodrama; the earliest form of German opera, in the Eighteenth Century, in which humble characters were assigned simple melodies and people of rank the more elaborate parts. It is a very popular form of drama in France. Declamatory music or recitative may be introduced occasionally. The Singspiel resembles our musical comedy with its mingling of parts spoken and sung.

Singstimme (zĭng′-shtĭm′-mĕ) Ger. n.
Singing voice. or part: a part in a vocal composition.

Singstück (zĭng′-shtük) Ger. n.
Singing piece: air; melody; vocal part.

Singstunde (zĭng′-shtoon′-dĕ) Ger. n.
Singing lesson.

Singtanz (zĭng′-tänts) Ger. n.
A dance with vocal accompaniment.

Singverein (zĭng′-fĕr-īn′) Ger. n.
Singing society; glee club. The most used form is gesangverein.

Singweise (zĭng′-vī′-sĕ) Ger. **n.**

Literally, style of singing: melody; air; tune.

siniestra (sē-nē-ās′-trä) Spa. adj.

sinistra (sĭ-nĭs′-trä) Lat. adj.

sinistra (sē-nēs′-trä) It. adj.

Left: the left hand. Abbr. S., s.

sinistra mano (sē-nēs′-trä mä′-nō) It.

sinistra manu (sĭ-nĭs′-trä mā′-nū) Lat.

With the left hand.

sinkapace

An English name for the cinquepas, five-step, an old French dance whose characteristic feature was a movement of five steps. It is the same as the original form of the galliard and is frequently mentioned by Shakespeare and other Elizabethian writers. Other forms of the name are cinque-pace, cinqua-pace, cinque-pass, cinque-pas, sinqua-pace, sinque-pace, zinck-pass and sincopas.

sino (sē′-nō) It. prep.

As far as; to: used chiefly after D. C., return to the beginning, and similar expressions, and usually with al, as sin' al. Abbr. sin'.

sino al segno (sē′-nō äl sān′-yō) It.

As far as to the sign; to the sign.

siren Eng. n.

sirène (sē-rĕn′) Fr. n.

Sirene (zē-rā′-nĕ) Ger. n.

1. An instrument which may be used in determining the number of vibrations necessary to produce a given tone. It consists of a disc which is made to revolve over a jet of compressed air or steam. The disc is provided with equi-distant perforations, which, as they pass over the jet, produce a regular series of puffs forming a musical tone. An increased number of rotations of the disc create an increase in the number of puffs per second and consequently a tone of higher pitch. Each perforation represents a vibration and a record is kept of the revolutions per minute, the number of vibrations being thus determined.

2. When spelled with a capital the name of a group of mythological creatures who sat on the shores of a certain island or promontory near the southwest coast of Italy, and sang bewitchingly sweet songs that lured the passing sailor to draw near, only to meet with death. In works of art they are represented as having head, arms and generally the bust of a young woman, and the body, wings or feet of a bird. Homer speaks of them in the plural, but does not specify their number. Their tenure of life was dependent on the successful exercise of their charms, for they were doomed if any seaman could resist the enticements of their magic music. It is related by Homer in the Odyssey that when Ulysses, in the course of his wanderings, approached their perilous home he stuffed the ears of his companions with wax and lashed himself to a mast until he had sailed out of the hearing of their fatal songs. Others said it was the Argonauts who got safely by, owing to the superior enchantment of Orpheus' singing, whereupon the Sirens threw themselves into the sea and were transformed into rocks.

Sirenen-gesang (zĭr-ĕn′-ĕn-gĕ-zäng′) Ger. n.

A siren song; a melody of seductive, fascinating character.

sirventes (sēr-väñt′) Fr. n.

Poems or songs of the French.

sistema (sēs-tā′-mä) It. n.

System.

Sister (zēs′-tĕr) Ger. n.

An ancient German guitar which possessed seven strings instead of six, as do modern guitars. See also guitar.

sistrum (sĭs′-trŭm) Lat. n.

An instrument of ancient Egypt and of the Orient. It consisted of a metal hoop provided with a handle. Upon the hoop were hung rings of metal, which rattled when the sistrum was shaken. The Egyptians used it in the worship of Isis.

sitar (sĭt′-ăr) Hin. n.

An instrument belonging to the same family as the guitar and having a flat, circular body and a long, straight neck. The strings are plucked with a plectrum.

sitole

A dulcimer like instrument. See also citole.

Sitz (zĭts) Ger. n.

Position; place.

six-eighth measure

Measure consisting of six eighth notes or their equivalent; marked $\frac{6}{8}$

six-four time

A kind of time in which a measure requires six quarter notes or an equivalent; written $\frac{6}{4}$

six pour quatre (sēs poor kătr′) Fr.

Literally, six for four: a sextuplet, or a double triplet; a group of six notes to be played in the time of four.

six-quarter measure
Measure consisting of six quarter notes or their equivalent; marked $\frac{6}{4}$

six-sixteen time
That kind of time in which a measure requires six sixteenth notes or their equivalent; marked $\frac{6}{16}$

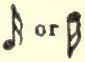
six-two time
That kind of time in which a measure requires six half notes or their equivalent; marked $\frac{6}{2}$

sixieme (sēz-yĕm) **Fr. n.**
Sixth; the interval of a sixth, **nine** half steps.

sixte (sēkst) **Fr. n.**
The interval of a sixth, nine half steps.

sixte ajoutée (sēkst ă-zhoo-tā') Fr.
The added sixth; i. e., the subdominant triad or chord of three tones, in the first position with the sixth note added, which in C major, would be f-a-c-d. See also added sixth.

sixteenth note.
A note, whose value is one-sixteenth of the time value of a whole note; also called a semiquaver because equal to one-half of a quaver, or eighth note.



sixteenth rest
A rest equivalent in time value to a sixteenth note.

sixth
1. A tone on the sixth line or space above or below the given note.
2. Also the interval between a tone and the tone on the sixth degree above or below it.
3. Also the harmonic combination of a tone and its sixth.
4. In a scale, the sixth tone up from the keytone, called la.

sixth, augmented
A half tone added to a regular sixth interval makes that sixth an augmented sixth. Thus in the key of C major, from C to A is a sixth, from C to A sharp is an augmented sixth

sixth, chord of the augmented
This chord is variously formed, according as it is the Italian, German or French augmented sixth. The feature in common is, that the augmented sixth chords all extend from the note on which the chord is based, to the sharp of its sixth interval, while the intermediate notes forming the harmony vary according to the name of the chord.

sixth, diminished
An interval two semitones shorter than the major sixth.

sixth, French
An augmented chord, formed from the note on which the chord is based and the sharp of its sixth interval, and including between them the major third above the note on which the chord is based and the major third below the upper note, the sharp.

sixth, German
An augmented chord, formed from the note on which the chord is based and the sharp of its sixth interval and including between them major third and perfect fifth intervals; as, in the key C major, F, A, C and D sharp.

sixth, great
See great sixth.

sixth, Italian
An augmented chord, formed from the note on which the chord is based and the sharp of its sixth interval and including between them the major third of the note on which the chord is based. It is the simplest one of the augmented chords, and elegant in its simplicity. As, F, A, D sharp.

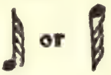
sixth, major
In the major scale of any key this is the tone which is on the sixth degree above or below the given tone. This is the typical sixth interval: as C-A.

sixth, minor
A sixth which is a half tone shorter than the major sixth is called the minor sixth, C-A flat.

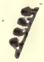
sixth, sharp
Another name for augmented sixth; also called extreme sixth. It is the interval between the note itself and the sharp of the note six degrees above it. As C-A sharp.

sixtine (sēks-tēn) **Fr. n.**
A sextuplet.

sixty-fourth note
A note having one-sixty-fourth of the time value of a whole note; also called a hemidemisemiquaver or semidemisemiquaver, because equal to one-half of a demisemiquaver or thirty-second note.



sixty-fourth rest
A rest equivalent to a sixty-fourth note.



skald (skăld) Scandinavian **n.**

skald (skāld) Icelandic **n.**
Same as scald.

Skalde (skäl'-dĕ) Ger. n.

A scald; a Scandinavian bard.

skip

A movement from one note to another at a distance greater than that of a whole step.

Skizze (skĭts'-zĕ) Ger. n.

A sketch; a short piece.

skolien (skō-lēn') Swed. n.

A drinking song.

slancio (zlän'-chō) It. n.

Literally, a throwing or casting: impetuousity; vehemence; con slancio, impetuously.

slargando (zlär-gän'-dō) It. n.

slargandosi (zlär-gän-dō'-sĭ) It. n.

An enlarging, expanding, widening; hence, gradual broadening, slackening of the time. Abbr. slarg.

slentando (zlĕn-tän'-dō) It. n.

A relaxing or slackening of the time. Abbr. slent.

slide

1. A movable U-shaped tube which fits over the principal tube of certain wind instruments and can be slid along as an outer casing in such a manner as to increase the length of the tube and thus lower the pitch and add to the compass of the instrument. This device tends to produce more perfect tones than do valves because the length of the principal tube only is increased and the air is not forced into a new tube. However, it is more difficult to manipulate, for the performer must rely upon his ear in determining the exact amount to lengthen the principal tube in order to produce correctly the tone desired.

2. In reference to the organ it means slider.

3. A musical embellishment consisting of three or more notes in the natural order of the scale, either ascending or descending. The last notes are the principal ones and the others are considered graces.

4. A portamento.

slide horn

A French horn furnished with a slide instead of with valves. See also horn.

slide trombone

A trombone furnished with a slide instead of with valves. See also trombone.

slide trumpet

A trumpet furnished with a slide instead of with valves. See also trumpet.

slide, tuning

A pipe furnished with a movable outer casing which can be drawn out in such a manner as to increase the length of the pipe, and lower the pitch. This contrivance makes it possible to sound thirteen semitones on the pipe which is used in giving pitches to other instruments or to singers.

slider

A long, flat piece of wood pierced with holes and placed just under the lower ends of the pipes. When a group of pipes is to be used the draw stop is pulled out causing the slider to move until the perforations coincide with the openings in the pipes, thus admitting the wind from below and causing the pipes to sound when the corresponding key is depressed.

sliding-relish

An obsolete embellishment. See also coulé and slide.

slissato (zlĭs-sä'-tō) It. adj.

Slurred.

Slogan

A war cry, or word for assembling a clan of the Scottish Highlanders.

slow movement

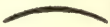
1. A term applied to any piece in slow time, whether an independent composition or a part of a larger one.

2. A specific name for such a movement when it constitutes part of a sonata, symphony or other large work in classical form, having several well defined and contrasting movements. In a sonata of only two movements, the slow movement may be placed either first or second; in works of more than two movements it is never placed either first or last.

The character of the movement, rather than the indicated time, determines its claim to be called the slow movement.

slur

1. A curved line which is drawn over or under two or more notes and denotes that they are to be played smoothly and connectedly.



2. In vocal music the slur indicates that two notes should be sung to one syllable of the text and in one breath. In this case the notes themselves are termed a slur.

slur, vertical

See vertical slur.

slurred

To be executed in a smooth, gliding manner. The term implies in some cases a certain overlapping or mingling of successive tones, especially in singing. See also legato.

small octave

A term originating in Germany and applied to the notes from C on the second space of the bass staff to the B just above that staff, inclusive, these notes being expressed by small letters, as a, b, c.

small octave, five times marked

See octave, small, five times marked.

small octave, once marked

See octave, small, once-marked.

small octave, six times marked

See octave, small, six times marked.

small octave, thrice-marked

See octave, small, thrice-marked.

smaniante (zmä-nĭ-än′-tĕ) It. adj.

smaniato (zmä-nĭ-ä′-tō) It. adj.

Furious; frantic; raging. Synonym of smanioso.

smanicare (zmä-nĭ-kä′-rĕ) It. v.

To shift; to change the position of the hand in playing the violin and other stringed instruments.

smanioso (zmä-nĭ-ō′-sō) It. adj.

Furious, frantic; raging. Synonym of smaniante and smaniato.

sminuendo (zme-noo-ĕn′-dō) It. adj.

sminuito (zmē-noo-ē-tō) It. adj.

Diminishing; decreasing in sound; growing gradually softer.

smorendo (zmō-ren′-dō) It. adj.

Dying away; fading away.

smorfioso (zmôr-fĭ-ō′-sō) It. adj.

Literally, full of grimaces; coquettish; affected.

smorzando (zmôr-tsăn′-dō) It. adj.

Extinguished; quenched; dying away suddenly. Abbr. smorz.

smorzato (zmôr-zä′-tō) It. adj.

See smorzando.

snap

The Scotch snap or Scotch catch; a rhythmic effect, characteristic of many Scotch airs, produced by the use of an accented sixteenth note followed by a dotted eighth note, which gives a snapping effect. It is thought by some of the most scholarly writers on Scotch music, to have been introduced into Scotland by the gypsies, as the same effect is found frequently in Hungarian music.

snare-drum

A side drum over whose underside are stretched gut strings, snares, which vibrate sympathetically when the heads are struck and give a softer quality to the tone. See also side drum.

snuff box, musical

A music box encased in a snuff box. The novelty of the device is said to have appealed to a composer who wrote a waltz to be arranged for the instrument.

soave (sō-ä′-vĕ) It. adj.

Suave; gentle; pleasing.

soavemente (sō-ä-vĕ-mĕn′-tĕ) It. adv.

Suavely; gently; pleasingly.

sobb

An old term denoting the sound given by the strings of a lute when damped or deadened.

sobreagudo (sō-brā-ä-goo′-dä) Spa. n.

The highest treble.

sochantre (sō-tchăn′-trā) Spa. n.

Subchanter: the deputy of the precentor or leader of a cathedral choir.

société chantante (sō-sĭ-ā-tā′ shăn-tãñt′) Fr.

Singing society.

soggetto (sôd-jĕt′-tō) It. n.

Subject; theme. Synonym of suggetto and equivalent of sujet (Fr.).

soggetto di fuga (sôd-jĕt′-tō de foo′-gä) It.

Subject of the fugue.

sogetto invariato (sôd-jĕt′-tō ĭn-vä-rĭ-ä′-tō) It. n.

An invariable subject: one in counterpoint which does not undergo any change during a composition, even though it reappears a number of times.

sogetto variato (sôd-jet′-tō vä-rĭ-ä′-tō) It. n.

A variable subject: one in counterpoint which may be slightly changed upon its various reappearances in a composition.

sognando (sōn-yän′-dō) It. adj.

Dreamy; fanciful.

soh

The syllable used instead of sol in the Tonic Sol-fa system.

soirée-musical (swä-rā mu-zĭ-kăl′) Fr.

An evening musical gathering.

sol (sōl) It. n.

sol (sŭl) Fr. n.

The name applied to the tone G in France and Italy. In the Aretinian system the fifth of the syllable used in naming the tones of the scale. In the fixed do system sol always stands for G; in the movable do system for the fifth tone in the major scale. Spelled soh in the Tonic Sol-fa system.

sol bémol (sŭl bā-mŭl) Fr.
The note G flat.

sol bemolle (sōl bā-môl'-lĕ) It.
The note G flat.

sol bémol majeur (sŭl bā-mŭl' mă-zhŭr') Fr.
The key of G flat major.

sol bémol mineur (sŭl bā-mŭl' mē-nŭr') Fr.
The key of G flat minor. This key is not used in practical music.

sol bemolle maggiore (sōl bā-môl'-lĕ mäd-jō'-rĕ) It.
The key of G flat major.

sol diese (sŭl dē-ĕz') Fr.
The note G sharp.

sol dièse mineur (sŭl dē-ĕz' mē-nŭr') Fr. n.
The key of G sharp minor.

sol diesis (sōl dē-ā'-sĭs) It.
The note G sharp.

sol diesis minore (sōl dē-ā'-sĭs mē-nō'-rĕ) It.
The key of G sharp minor.

sol maggiore (sōl mäd-jō'-rĕ) It.
The key of G major. See also G.

sol majeur (sŭl mă-zhŭr) Fr.
The key of G major. See also G.

sol mineur (sŭl mē-nŭr') Fr.
The key of G minor. See also G.

sol minore (sōl mē-nō'-rĕ) It.
The key of G minor. See also G.

sola (sō'-lä) It. adj.
Alone. Synonym of solo. See also solo.

solemnis (sŏl-ĕm'-nĭs) Lat. adj.
Solemn; grave.

solenne (sō-lĕn'-nĕ) It. adj.
Solemn; dignified; stately.

Solennemente (sō-lĕn-nĕ-mĕn'-tĕ) It. adv.
Solemnly; in a stately, pompous manner.

solennite (sō-lĕn-nĭ-tä') It. n.
Solemnity; dignity; ceremoniousness.

solfa (sōl'-fä) n. and v.
1. (n.) A general name for the notes; a baton; music.
2. (v.) To sing the syllables do, re, mi, fa, sol, la, si, instead of words to the notes. Equivalent to solfeggieren (Ger.) and solfier (Fr.).

solfaing
The art of sounding the notes with the syllables of the scale, do, re, mi, fa, sol, la, si. This system was devised by Guido, a monk who taught music in Pomposa, about 1032. Same as solmisation.

solfegè (sŭl-fĕzh') Fr. n.
An exercise for the voice in which either a single vowel or the syllables, do, re, mi, fa, sol, la, si are used in vocalizing the tones of the music.

solfeggiamente (sôl-fĕd-jä-mĕn'-tĕ) It. n.
Solfeggi; vocal exercises.

solfeggieren (zôl-fĕd-jē'-rĕn) Ger. v.
To sing the notes of the scale in vocal exercises to the syllables do, re, mi, fa, sol, la, si. Equivalent to solfa.

solfeggio (sôl-fĕd'-jō) It. n.
An exercise for the voice in which either a single vowel or the syllables, do, re, mi, fa, sol, la, si are used in vocalizing the tones of the music.

solfier (sŭl-fē-ā') Fr. v.
Equivalent to solfeggieren (Ger.) and solfa (It.).

soli (sō-lē) It. n.
1. Plural of solo.
2. A passage of several parts, each of which is executed by a soloist or principal performer.

solid chord
A chord the tones of which begin and end at the same time, in contradistinction to a broken chord.

solito (sō-lē'-tō) It. adj.
Accustomed, wont; used adverbially, in the usual or ordinary manner.

sollecito (sôl-lā-chē'-tō) It. adj.
Solicitous; careful: a term directing attention and care in performance.

solmisare (sōl-mĭ-zä'-rĕ) It. n.
To practise the scales by applying to the respective tones the syllables, do, re, mi, fa, sol, la, si. Synonym of solmizare and equivalent to solmisiren (Ger.).

solmisation
The derivation of the word may be traced to sol and mi, two of the syllables which are sometimes used to designate the tones of the scale. This method of naming the tones is a part of an ancient system of teaching the scales, said to have been instituted by Guido d'Arezzo during the Eleventh Century. Guido is also said to have instituted a scale containing six tones known as a hexachord, but found much difficulty in teaching the degrees because of the obscure notation which was especially faulty in designating the pitch of the tones. He observed that in a hymn to St. John, the first syllable of each succeeding line was accompanied by a tone one step higher in pitch than the one preceding. The hymn was

"UT queant laxis, REsonare fibris MIra gestorum FAmuli tuorum SOlve polluti LAbii reatum, Sancte Johannes." The syllables first used were ut, re, mi, fa, sol and la, but with the Seventeenth Century came the introduction of a scale containing seven tones, and a new syllable, si, was invented. Later it was decided that as do was much easier to sing it should be substituted for **ut** as the name of the first degree, and the revised series, do, re, mi, fa, sol, la, si, have remained in universal use although several times changes have been suggested.

solmisiren (zōl-mĭ-zē'-rĕn) Ger. v.

solmizare (sōl-mĭ-zä'-rĕ) It. v.

Same as solmisare.

solo It. adj. and n.

1. (adj.) Alone or only: as tenor solo, the tenor voice alone.

2. (n.) A composition or passage for one voice or one instrument alone; or a piece or passage in which one voice or one instrument predominates over the rest, which then constitutes the accompaniment. Abbr. S., s.

solo organ

A part of some organs containing powerful pipes designed for producing special effects. The keyboard which connects with it is the uppermost when there are four keyboards and the lowest when there are three.

solo-pitch

A special tuning of an instrument upon which a soloist performs: designed to assist in attaining special effects.

solo quartet

1. A group of four soloists, or a composition for such a group.

2. A composition for four instruments, one of which has the principal part.

solo stop

Any group of pipes in the organ which are designed for producing characteristic or solo effects. This name is not limited to stops in the solo organ. See also solo organ.

soloist

One who sings or plays a solo; especially, a singer or player of more than ordinary qualifications, who habitually renders solo parts.

solomanie (sō-lō-mä-nē') Tur. n.

A flute used in Turkey.

Solosänger (zō-lō-zĕng-ĕr) Ger. n.

Solo-singer.

sombre (sôñ-br) Fr. v.

Literally, somber: to produce a somber, veiled tone in singing; a device used for dramatic effect.

somma expressione (sôm'-mä ĕs-prĕs-sĭ-ō'-nĕ) It.

Exceedingly great expression.

sommeils (sŭ-mĕ-yä') Fr. n.

Drowsiness; sleep; repose: the French use the name to distinguish the melodies of their operas of the old school because they were designed to produce repose. Some composers even went so far as to attempt to induce drowsiness.

Sommerlied (zōm'-mĕr-lēt) Ger. n.

Summer song; a song of summer.

sommerophone

A brass wind instrument of a large size and even pitch and furnished with valves. It was invented by Sommer of Weimar in 1843.

sommier (sŭm-yā') Fr. n.

sommier d'orgue (sŭm-yā' d'ôrg') Fr.

The windchest of an organ.

son doux (sôñ doo) Fr.

A soft sound; a sweet sound.

son harmonique (sō-năr-mō-nēk') Fr.

Harmonic sound.

son perçant (sôñ pĕr-säñ') Fr.

A shrill, piercing, penetrating sound.

sonabile (sō-nä'-bĭ-lĕ) It. adj.

Sonorous; sounding; resonant.

sonagliare (sō-näl-yē-ä'-rĕ) It. v.

To ring a bell; to make a tinkling or jingling sound.

sonaglio (sō-näl'-yō) It. n.

A little bell.

sonajero (sō-nä-hā'-rō) Spa. n.

A timbrel of small proportions.

sonamento (sō-nä-mĕn'-tō) It. adj.

Sounding; ringing.

sonare (sō-nä'-rĕ) It. v.

To sound; to play upon; to ring; to give forth a sound.

sonare alla mente (sō-nä'-rĕ äl'-lä mĕn'-tĕ) It.

To extemporize; to improvise in playing.

sonare il violino (sō-nä'-rĕ ēl vē-ō-lē'-nō) It.

To play the violin.

sonata (sō-nä'-tä) It. n.

In the Seventeenth and Eighteenth Centuries, any instrumental composition as opposed to cantata, a vocal composition. In this early music there were two varieties, sonata da chiesa, church sonatas, and sonata de camera, chamber sonatas, the first being grave and dignified, the second lighter in character. In modern music, sonata is an instrumental selection, particularly one for the piano having three or four movements with contrasted rhythms in related keys. A sonata for a string quartet is called a quartet, and one for full orchestra, a symphony. The sonata was brought to its present perfection by Beethoven.

sonata da camera (sō-nä′-tä dä kä′-mĕ-rä) It.
A chamber sonata; an instrumental composition for parlor use.

sonata da chiesa (sō-nä′-tä dä kē-ā′-zä) It.
A sonata for the church; an instrumental piece of religious character.

sonata di bravura (sō-nä′-tä dē brä-voo′-rä) It.
A brilliant and spirited instrumental piece.

sonata form
The oldest composer to use this term was Andrea Gabrieli in 1568. It was then loosely applied to pieces for several instruments characterized by the evolution of harmonic fulness. At the present time the term designates a composition for instrumental performance distinguished by the possession of two themes in different keys. The sonata form is the one upon which is based the construction of the symphony, the concerto, the overture, and the sonata itself. The sonata form in brief usually follows some such outline as this: (a.) The exposition, in which the chief theme is followed by a subordinate theme in another key related to that of the chief theme. (b.) A development, or working out section, in which both themes are treated as the skill and fancy of the composer dictates, either singly or in conjunction. (c.) A recapitulation, consisting of a return to the first theme and then to the second, not, however, in its original key, but in that of the first theme.

sonata, grand
A sonata of imposing character and proportions, usually in four movements. See also sonata.

sonatina (sōn-ä-tē′-nä) It. n.
Sonatine (zō-nä-tē′-nĕ) Ger. n.
A short sonata which comprises only two or three movements and in which the composer has developed the themes but little. It is a form requiring much less technical knowledge than the sonata.

sonatojo (sō-nä-tō′-zhō) It. n.
A sounding-board.

sonatore (sō-nä-tō′-rĕ) It. n.
A male instrumentalist.

sonatrice (sō-nä-trē′-chĕ) It. n.
Feminine form of sonatore: a woman who plays an instrument.

sonetto (sō-nĕt′-tō) It. n.
A sonnet; especially, a song comprising a sonnet in a musical setting.

sonevole (sō-nā′-vō-lĕ) It. adj.
Sounding; sonorous; resonant.

song
1. In general, vocal musical utterance or expression.
2. A poem set to music, in which the words are combined with a distinct melody, whether for a single voice, or for several voices. In the latter case, where harmonized for more than two voices, it is usually called a part-song, although compositions for a number of voices are classified under various other names, such as chorus, madrigal and others, according to form, use and extent.

The song proper is usually considered as belonging to one of two classes: (a) the folk-song, a national or popular song, beginning among the common people, usually without definitely known origin; (b) the art-song, which is the product of cultivated musical taste and inspiration, and which is, in its turn, known either as strophic, or as thorough-composed, the former kind being that in which each strophe, stanza, is sung to the same melody, with, perhaps, a variation in the closing measures of the last stanza; the latter, songs in which each stanza has a more or less appropriate musical setting of its own.

The essential element of language in song also leads to a natural classification according to nationality, such as French, German, or Italian songs.

song, bacchanalian
A song of lively and boisterous character, with allusions to the noisy manner in which the festivals of Bacchus, god of wine, were celebrated.

song, florid
A term applied in the Fourteenth Century to figured descant; that is, part-music of an elaborate type, in contradistinction to plain song or plain chant.

song, four part
A song for four voices.

song, part
See part song.

song, prick
See prick song.

song, nuptial
Wedding song.

song without words
An instrumental composition consisting of a song-like melody with accompaniment; specifically, such a composition for piano. The term originated with Mendelssohn, whose Songs without Words for piano were the first of the kind so named. This type of composition also represents the duet as well as the solo.

songform
The form of a musical composition which contains two themes or melodies, arranged thus: A+B+A. Also called Lied form. See also primary form.

sonnante (sôn-näñt′) Fr. n.
An instrument consisting of a series of steel bars which when struck emit a very clear metallic sound. This is the derivation of the name through the French adjective, sonnante, meaning having a clear tone.

sonner le tambour (sŭn-nā′ lŭ täñ-boor′) Fr.
To sound the drum; also applied to the jarring sound of the string of the cello under certain conditions.

sonnerie (sŭn-rē′) Fr. n.
1. A chime of bells.
2. A military signal or call; used of the sound of a trumpet.

sonnettier (sŭn-nĕt-tē-ā′) Fr. n.
A maker of, or dealer in, bells.

sonneur (sŭn-nŭr′) Fr. n.
A bell ringer.

sono (sō′-nō) It. n.
Sound; tone. Synonym of suono.

sonometer Eng. n.

sonometre (sō-nō-mĕtr) Fr. n.
1. An instrument for measuring vibrations, consisting of a sounding-board with two strings stretched over the bridge.
2. An instrument with one string, used by piano tuners to determine the pitch of a tone.

sonoramente (sō-nō-rä-mĕn′-tĕ) It. adv.
Sonorously.

sonore (sō-nôr) Fr. adj.
Sonorous; resonant; harmonious.

sonoridad (sō-nō-rē-dădh′) Spa. n.
Sonority; resonance.

sonorific
Making or producing sounds; applicable to the vocal organs, or to the organs in a bird or insect which produce their song, hum, or other characteristic sound.

sonorita (sō-nō-rĭ-tă′) It. n.
Sonority; resonance.

sonorité (sō-nō-rē-tā′) Fr. n.
Sonority; resonance.

sonoro (sō-nō′-rō) It. adj.
Sonorous; resonant; harmonious.

sonorophone
A variety of the bombardon having a tube wound about in a circle. See also bombardon.

sonorous
Sounding; resonant.
1. Of a full, round quality of tone, which carries well; as a sonorous voice, a sonorous organ stop.
2. Capable of producing; reproducing or transmitting sound vibrations; a term applied in particular to inorganic substances or bodies which transmit freely musical vibrations, such as certain kinds of wood.

sons étouffés (sôñ-zā-too-fā′) Fr.
Muffled or deadened sounds.

sons harmoniques (sôñ zăr-mō-nēk′) Fr.
Harmonic sounds, usually called harmonics; accessory sounds produced by the sounding of a tone lower in pitch and much stronger in volume, with which they harmonize. See also harmonic.

sons pleins (sôñ plăñ′) Fr.
Literally, full tones: a term in flute music, directing the production of a full, round tone.

sonus (sō′-nŭs) Lat. n.
Sound; tone.

sopra (sō′-prä) It. prep.
Above; over; upon; before.

sopra dominante (sō′-prä dō-mĭ-nän′-tĕ) It.
The upper dominant which is the fifth tone above the keynote.

sopra quinta (sō′-prä kwĕn′-tä) It.
Upper fifth tone. See also sopra dominante.

sopra tonica (sō′-prä tō-nē′-kä) It.
The note above the tonic; the supertonic, or second tone of any scale.

sopra una corda (sō′-prä oo′-nä kôr′-dä) It.
Upon one string.

Sopran (zō-prän′) Ger. n.
Soprano.

soprana corda (sō-prä′-nä kôr′-dä) It.
Soprano string: the highest string of the violin, cello and other instruments of this class. The French term chanterelle is commonly used. See also chanterelle.

sopranist
A soprano singer; usually applied to

a man having an artificially produced soprano voice.

soprano (sō-prä′-nō) It. n.

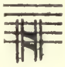
High, treble: the highest human voice, usually a female voice but also found in boys, and, rarely, in men. The soprano ranges from middle C up two octaves or more. It is an effective voice, very flexible, and carries the chief melody in any choral music. Some boys' voices are as beautiful in sweetness and pitch as the female voice. A man's voice which still retains these soprano tones is called a falsetto; the tones seem artificial, hence the name. The mezzo soprano ranges between the soprano and the alto. It is richer in quality than the soprano. Equivalent to Sopran (Ger.).

soprano acuto (sō-prä′-nō ä-koo′-tō) It.

A high soprano.

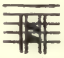
soprano clef

The C clef written on the first line of the staff, denoting the use of that line for the note c′, middle C.



soprano clef, mezzo

The C clef when placed on the second line of the staff, indicating the use of that line for middle C (c′). It was formerly used in writing the part for the second soprano voice.



soprano concertato (sō-prä′-nō kôn-chĕr-tä′-tō) It.

The part for the solo soprano voice, in a chorus.

soprano mezzo (sō-prä′-nō mĕd′-zō) It.

Middle soprano: a woman's voice whose compass lies between that of the soprano proper and the alto.

soprano, second

A low soprano: a voice lower in range than first soprano, between first soprano and alto.

soprano secondo od alto (sō-prä′-nō) sā-kôn′-dō ōd äl′-tō) It.

The second soprano, or alto; the voice taking the second treble part.

Sopranschlüssel (zō-prän′-shlüs′-sĕl) Ger. n.

The soprano clef.

Sopranstimme (zō - prän′- shtĭm - mĕ) Ger. n.

Soprano voice.

sordamente (sôr-dä-mĕn′-tĕ) It. adv.

From sordo, muffled; damped; veiled; softly, as if muffled or hushed in tone.

sordellina (sôr-dĕl-lē′-nä) It. n.

An Italian bagpipe furnished with four pipes. See also bagpipe.

sordine

A mechanical device designed for softening the tones of stringed and cupped mouthpiece instruments. In those of the viol family it consists of a weight of brass, wood or ivory which can be attached to the bridge to deaden its resonance. In trumpets and other cupped mouthpiece instruments a pear-shaped pad made of leather may be inserted into the bell, thereby limiting the emission of air. Synonym of mute.

sordini levati (sôr-dē′-nē lĕ-vä′-tē) It.

Literally, the dampers removed: without the mutes or dampers.

sordino (sôr-dē′-nō) It. n.

Equivalent to sordine and mute. See also sordine. Abbr. S., s.

sordo (sôr′-dō) It. n.

Literally, one who is deaf: a muffled, veiled, or deadened tone.

sordone (sôr-dŭn′) Fr. n.

sordono (sôr-dō′-nō) It. n.

Sordun (zôr-doon′) Ger. n.

1. An obsolete member of the oboe family having a wooden tube fitted with a double reed mouthpiece and furnished with twelve finger holes.

2. An obsolete stop of the organ having pipes finished with reeds and giving muffled tones.

3. Another name for a sordino or mute in a trumpet.

sorgfältig (zôrkh′-fĕl-tĭkh) Ger. adj.

Careful; attentive; used adverbially to direct special attention to accuracy in the passage so marked.

sortita (sôr-tē-tä) It. n.

Literally, a sally; a going out.

1. The piece or aria sung by any one character in an opera on entering the stage.

2. The closing voluntary of a church service.

sospensione (sōs-pĕn-sĭ-ō′-nĕ) It. n.

A suspension. See also suspension.

sospensivamente (sōs-pĕn-sĭ-vä-mĕn′-tĕ) It. adv.

As if in suspense, or doubt; waveringly; irresolutely.

sospirante (sōs-pĭ-rän′-tĕ) It. adj.

sospirevole (sōs-pĭ-rā-vō′-lĕ) It. adj.

sospiroso (sōs-pĭ-rō′-sō) It. adj.

Sighing; mournful; longing.

sostenendo (sōs-tĕ-nĕn′-dō) It. adj.

sostenente (sōs-tĕ-nĕn′-tĕ) It. adj.

sostenuto (sōs-tĕ-noo′-tō) It. adj.

1. Sustained: a direction for sustaining or holding through its full duration the tone or chord so marked.

2. Gradually retarded in time; in this sense usually combined with

other expressions denoting rate of speed, as andante sostenuto.

3. When used alone as an indication of rate of speed, its meaning is about equivalent to andante. In this sense it takes on the significance of prolonged, dwelt upon. Abbr. sos., sost.

sostenta, nota (nō′-tä sōs-tĕ-noo′-tä) It.

A sustained note.

sostenuto molto (sōs-tĕ-noo′-tō mōl′-tō) It.

Extremely sustained; much prolonged.

sotto dominante (sôt′-tō dō-mĭ-nän′-tĕ) It.

Below the dominant, the fifth note, therefore, the fourth note of any scale. The subdominant or under fifth.

sotto voce (sôt′-tō vō′-chĕ) It.

Literally, below the voice: in a low voice; in an undertone.

soubasse (soo-bäs′) Fr. n.

From the preposition sous meaning under and the adjective basse meaning bass, hence, sub-bass or lower bass. The name of an organ stop of very deep pitch.

soubrette (soo-brĕt′) Fr. n.

A female singer in comedy and light opera, who performs parts of a light, gay character, as a lady's maid or waitress.

souffarah (soof′-fä-rä) n.

A general name for all Oriental wind instruments without reeds.

souffler (soof-flā′) Fr. v.

To blow; to force wind into.

soufflerie (soof-flŭ-rē′) Fr. n.

The bellows of an organ, together with all auxiliary apparatus for wind supply.

soufflet (soof-flā′) Fr. n.

Bellows, of an organ or harmonium.

souffleur (soof-flŭr′) Fr. n.

1. A blower of bellows.

2. A prompter, in the theatre.

souffleur d'orgues (soof-flŭr d'ôrg′) Fr.

An organ-blower; the person who blows the bellows of an organ.

souffleuse (soof-flŭz′) Fr. n.

The feminine form of souffleur.

1. A blower of bellows.

2. A prompter in the theatre.

souling

Primitive flute used by the Malays.

sound-board

Same as sounding-board, which see.

sound body

sound box

A hollow place or cavity in a musical instrument designed to increase the volume of sound, as the body of a violin.

sound post

In instruments of the violin family, the slender cylindrical wooden prop which is inserted between the top and bottom of the instrument nearly under the right foot of the bridge. It assists the top in withstanding the strain of the strings, and acts in transmitting the vibrations of the strings to the back which still more re-inforces the sound.

sound register

An apparatus invented in Paris in 1858, and designed for collecting and recording the sounds produced by a musical instrument or by the voice in singing.

sound wave

A wave by means of which sound is conveyed. It is started by a sounding body and travels through the air or some other elastic medium. See also acoustics.

sounding board

1. A thin plate of wood placed below or behind the strings of various instruments such as the piano, violin, guitar and mandolin. The wood vibrates in sympathy with the vibrations of the strings and re-inforces the sounds which they produce.

2. In the organ an air chamber enclosing the feet of the pipes.

sounding hole

The opening in the body of a guitar, across which the strings pass.

soung Burmese, n.

A harp whose body is shaped like a gondola, with a curved neck rising at one end and supporting the strings.

soupape (soo-păp) Fr. n.

A valve.

soupir (soo-pēr) Fr. n.

A quarter rest.

soupir de croche (soo-pēr dŭ krôsh′) Fr.

A quaver rest; an eighth rest. See also demi-soupir.

sourdeline (soor-dĕ-lēn′) Fr. n.

An Italian bagpipe furnished with four pipes. Equivalent to sordellina.

sourdement (soord-mäñ′) Fr. adv.

Quietly, as if muffled; in a softened or subdued manner.

sourdine (soor-dēn′) Fr. n.

A mute. See also mute and sordino.

sous-chantre (soo-shäntr′) Fr. n.

A subchanter; the deputy of a cathedral precentor or choir leader.

sous-dominante (soo-dôm-ĭ-näñt′) Fr. n.
Under dominant; subdominant; the fourth degree of the scale. See also subdominant.

sous-mèdiante (soo-mā-dĭ-änt′) Fr. n.
Under mediant; the submediant, or sixth degree of the scale.

sous-tonique (soo-tō-nēk′) Fr. n.
Below the tonic; the subtonic or seventh tone of the scale, just below the tonic or keynote; more commonly called the leading tone, because it seems to demand or lead to the tonic or keynote.

soutenir (soo-tŭ-nēr′) Fr. v.
To sustain, as a tone.

souvenir (soo-vŭ-nēr′) Fr. n.
A remembrance, a reminiscence: a term applied to a musical composition of quiet and retrospective character.

space
One of the degrees or intervals between the lines of a staff. In the usual staff there are four spaces within the staff. It is also applied to the intervals between the leger lines or the added lines above and below the staff.

spagnolesco (spän-yō-lĕs′-kō) It. adj.
Spanish; in Spanish style.

spangnoletta (spän-yō-lĕt′-tä) It. n.
A Spanish dance having some of the characteristics of the minuet.

spalla (späl′-lä) It. n.
Shoulder; viola da spalla was a viola supported on the shoulder while played.

spanisch (spän-ĭsh) Ger. adj.
Spanish. Equivalent to spagnolesco.

spanischer Reiter (spän′-ĭsh-ĕr rī′-tĕr) Ger.
Literally, a Spanish sieve. Tones produced by wind leakage in an organ. The sounds are caused by what in organ phraseology is termed running. Wind is admitted to each row or stop of pipes by means of individual grooves or channels. When the parts of the organ have not been fitted carefully, the wind may overflow from one groove to another and cause pipes other than those being played to sound. The same name is applied to tones produced when two pipes are facing each other and the wind issuing from the mouth of one causes the other to sound.

spanisches Kreuz (spän′-ĭsh-ĕs kroits)
Spanish cross: the double sharp.

sparta (spär′-tä) It. n.

Sparte (spär′-tĕ) Ger. n.
From a root meaning parted, separated, distributed: a partition; a score.

spartire (spär-tē′-rĕ) It. v.
To separate, distribute, apportion; hence, to write out in score.

spartita (spär-tē′-tä) It. n.
A partition; a score. Synonym of sparta.

spassapensiero (späs-sä-pĕn-sĭ-ā′-rō) It. n.
1. Amusement; pastime.
2. Jew's-harp. See also jew's-harp.

spasshaft (späs′-häft) Ger. adj.
Jocular; merry; sportive. Equivalent to scherzando.

Spasshaftigkeit (späs′-häf′-tĭkh-kīt) Ger. n.
Sportiveness; jocularity; ludicrousness.

spasshaftlich (späs′-häft-lĭkh) Ger. adv.
Playfully; merrily; jestingly.

spatium (spā′-shĭ-ŭm) Lat. n.

spazio (spä′-tsĭ-ō) It. n.
A space.

species
1. The subdivisions under the genera, or kinds of music recognized by the ancients.
2. The five forms of counterpoint, or combined melodies. Usually some simple melody is taken as a base and others agreeing in harmony are added. (a) In this development, if for one note of the given melody there is only one note equal in time value of the new melody, it is called note against note. (b) If against one note of the original we place two of half value in the added melody, we have two against one. (c) Four notes are placed against one of the original, called four against one. (d) The new melody shows syncopation; the note of weak stress is tied to one of strong stress, giving the accent to the weak, called syncopated counterpoint. (e) If two, three and four are combined in one setting, the counterpoint is called florid.

Sperrventil (spĕr′-fĕn-tĭl) Ger. n.
A draw stop on old German organs which operated a shutter situated within the wind trunk, so that it admitted or shut off the wind supply of certain stops.

spezzato (spĕts-sä′-tō) It. adj.
Broken; divided.

spianar la voce (spĭ-ä-när′ lä vō′-chĕ) It.
Keep the voice smooth.

spianato (spĭ-ä-nä′-tō) It. adj.
Literally, levelled: even; smooth; legato; calm; unimpassioned.

spiccatamente (spĭk-kä-tä-mĕn′-tĕ) It. adv.
In a pointed, detached manner.

spiccato (spĭk-kä′-tō) It. adj.
Pointed; separated; distinct; detached: applied to the style of violin playing in which the bow is dropped from some distance upon the string, rebounding and hitting it again quickly. This produces a light variety of staccato, used in rapid passages where the usual means of detaching notes would produce too heavy an effect.

Spiel (shpēl) Ger. n.
1. Playing; style of playing.
2. Play; performance.

Spielart (shpēl′-ärt) Ger. n.
Style or manner of playing or acting.

spielbar (shpēl′-bär) Ger. adj.
Playable; convenient to play.

spielen (shpēl′-ĕn) Ger. v.
To play upon; to perform.

Spieler (shpēl′-ĕr) Ger. n.
A player; performer.

Spielleute (shpēl′-loitĕ) Ger. n.
1. Musicians; especially, strolling players; a band of players.
2. In a military band, those who perform on fifes and drums.

Spielmanieren (shpēl′-mä-nē′-rĕn) Ger. n.
Ornamental notes; embellishments.

Spieloper (shpēl′-ō-pĕr) Ger. n.
Light opera; comic opera.

spigliatezza (spĭl-yē-ä-tĕt-tsä) It. n.
Dexterity; despatch; quickness.

spigliatezzi (spĭl-yē-ä-tĕt′-tsē) It. n.
Studies or pieces requiring quickness or dexterity in performance.

Spillflöte (shpĭl′-flā-tĕ) Ger. n.
A stop of the organ composed of conical pipes possessing a thin, somewhat reedy, but pleasing voice. Synonym of Spitzflöte.

spina (spī′-nä) Lat. n.
Literally, thorn: the quill which plucked the strings in the spinet and the harpsichord. The supposition that this is the derivation of the word spinet has been advanced, although without conclusive proof.

Spindelflöte (shpĭn′-dĕl-flā-tĕ) Ger. n.
Another name for Spitzflöte.

spinet Eng. n.
Spinett (spĭ-nĕt′) Ger. n.
spinetta (spĭ-nĕt′-tä) It. n.
An obsolete keyboard instrument furnished with strings. The case was square, somewhat resembling a small square piano. The keys, instead of operating hammers, were connected with slips of wood to which were attached plectra of crow quill or leather. When the fingers depressed the keys the plectra were sent up to the strings, which they plucked to produce sounds. The tone was weak and its volume could not be varied. Other names were virginal and couched harp.

spirito (spē′-rĭ-tō) It. n.
Spirit; energy; con spirito, energetically, with spirit.

spiritosamente (spē-rĭ-tō-sä-mĕn′-tĕ) It. adv.
Spiritedly; animatedly.

spiritoso (spē-rĭ-tō′-sō) It. adj.
Spirited; animated.

spirituale (spē-rĭ-too-ä′-lĕ) It. adj.
spirituel (spĭr-ĭ-too-ĕl′) Fr. adj.
Spiritual; sacred; intellectual; the French term, concerts spirituels, means sacred concerts.

spirituoso (spē-rĭ-too-ō′-sō) It. adj.
Spirited; animated. Abbr. spir.

spissi gravissimi (spĭs′-ī grā-vĭs′-ĭ-mī) Lat.
In old Greek music, the heavy, deep bass tones.

spissus (spĭs′-ŭs) Lat. adj.
1. Thick; dense; compact: used of tones which are heavy and low in pitch.
2. In old Greek and medieval music used of intervals in the enharmonic and chromatic genus, that is, in those modes or scales in which quarter and semitones were employed.

Spitze (shpĭt′-zĕ) Ger. n.
Literally, point.
1. Point of the bow in stringed instruments.
2. Toe or point of the foot, in organ playing. Abbr. Sp.

Spitzflöte (shpĭts-flā′-tĕ) Ger. n.
Literally, pointed flute: a stop of the organ composed of conical metal pipes possessing a thin, somewhat reedy, but pleasing voice. Synonym of Spillflöte and Spindelflöte.

Spitzhärfe (shpĭts′-härf-ĕ) Ger. n.
Literally, pointed harp. It possesses a triangular-shaped sound-box placed vertically upon a base which rests upon a table when the instrument is to be played. It is practically a double harp. On one side are the bass strings and on the opposite the treble. The instrument was designed for duet playing, the performers facing each other.

spondaulium (spŏn-daw′-lĭ-ŭm) Grk. n.

A sacrificial hymn with flute accompaniment.

spondee (spŏn′-dee) Eng. n. from Grk.

A metrical foot composed of two long syllables or notes, — —. It is used principally in place of a dactyl, — ◡ ◡, or an anapest, ◡ ◡ —. Spondee is derived from a Greek word meaning a drink offering, or libation to the gods, and the metrical foot is thus named because used principally in hymns to accompany libations.

Spottlied (spŏt′-lēt) Ger. n.

A song, which is a satirical poem set to music.

spread

Open, dispersed, extended: applied to harmony in which the three upper parts exceed an octave in compass.

spressione (sprĕs-sĭ-ō′-nĕ) It. n.

Expression.

spring

A cheerful tune in fast time, doubtless of Scotch origin, now obsolete.

springing bow

In playing the violin and other stringed instruments, a style of bowing in which the bow is dropped on the strings and rebounds between tones. There are two distinct effects thus produced; when played from a loose wrist with short, oscillating rebounds, the string being touched by the bow at the point near the middle of the latter, the effect is called spiccato; when the fall and rebound of the bow is from a greater distance, a method used in playing several equal notes of medium length, the effect is called saltato, meaning leaped or jumped.

Spruchgessang (sprook′ - gĕ - zäng′) Ger. n.

An anthem.

Sprung (sproongk) Ger. n.

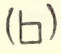
A skip; a leap.

sprungweise (sproongk′ - vī - zĕ) Ger. adj.

Skipwise; progressing by skips.

square B

A name formerly applied to the note B natural, from the shape of its symbol, from which the modern natural sign (♮) evolved.



square pianoforte

A piano having an oblong case. See also pianoforte.

squilla (skwĭl′-lä) It. n.

A small bell: a church bell.

squillante (skwĭl-län′-tĕ) It. adj.

Tinkling; resounding; clear, bell-like in sound.

squillantemente (skwĭl-län-tĕ-mĕn′-tĕ) It adv.

Clearly; loudly; sonorously.

squire minstrel

An ancient title for a professional minstrel, a combination of poet, singer and musician.

sronni Malay

A kind of trumpet used by the Malays.

sroutis Hin. n.

A name for the twenty-two degrees of the Hindoo scale.

sta (stä) It. v.

Let it remain; a direction to play a passage as it is written.

Stabat Mater Dolorosa (stā′-băt mā′-tŭr dō-lō-rō′-sä or stä′-bät mä′-tĕr dō-lō-rō′-sä)

The grieving Mother stood: this is the sequence or hymn sung on the feasts of Our Lady of Sorrows, Friday, of Passion week, and the third Sunday of September. It is the plaint of the Virgin Mary over the agony and crucifixion of Christ. It is also sung as a processional between the stations of the Way of the Cross. A number of composers have set the words to music, the best known settings being those by Palestrina, Pergolesi and Rossini.

stabile (stä′-bĭ-lĕ) It. adj.

Stable; firm; steady.

staccare (stäk-kä′-rĕ) It. v.

To detach, to play staccato: it consists in raising the hand from the keys immediately after striking by a rapid action of the wrist or elbow, or in passage of single notes in hurriedly taking away the finger.

staccatissimo (stäk-kä-tĭs′-sĭ-mō) It. adj.

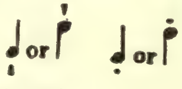
Extremely detached or cut very short.

staccato (stäk-kä′-tō) It. adj.

Detached; played in a manner which separates notes from each other, leaving short intervals of silence between. There are various degrees of staccato. Abbr. stacc.

staccato marks

Dots or dashes placed over or under notes which are to be played short and detached. The dashes denote an extremely sharp staccato.



staccato touch

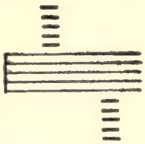
In piano playing, a quick rebound of the hand or finger from the key, after striking the note or chord marked with the staccato sign. On the violin, a very short variety of staccato, called pizzicato, is produced by plucking the strings with the fingers.

Stadtmusikus (shtät'- moo'- zē - koos) Ger. n.

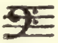
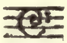
A town musician; a musician receiving a salary from a municipality for certain official duties.

staff

The five lines on or between which the notes are written, to indicate their pitch. When the range of notes extends beyond the number which can be placed on or between the five lines, the staff may be increased by leger or added lines. These added lines are only the length of a note and may be used above or below the staff. The staff is a development from the early medieval neumes which were dots, dashes or compound marks, placed over or under the syllables to indicate the rising and falling of the voice. About the year 900, a red line was added to indicate the pitch of one tone. All signs placed directly upon this line were understood to represent f, and those immediately above and below the red line, g and e, respectively. Next a yellow line, signifying c, was added, the pitch of d and b being designated by their relative position to c. Later the notes f and g were placed on their respective lines and the colors were no longer used. In the Eleventh Century two black lines were added, designating e and a, one above the yellow line and one between the red and yellow lines. A fifth line was added about the time of Guido and a staff similar to the one now in use was written, although the number of lines which it contained varied for some time.



staff, bass

The staff marked with the base or F clef  or 

staff notation

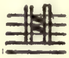
The staff and the system of musical characters belonging to it; opposed to alphabetical notation.

staff, octave

See octave staff.

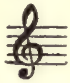
staff of four lines

A staff used during the Middle Ages for the Gregorian chants, consisting of four lines, and marked with the treble or bass clef.



staff, tenor

A staff marked with the tenor clef.



staff, treble

A staff marked with the treble or G clef.

stagione (stä-jō'-nĕ) It. n.

The season: the musical season. Equivalent to the French saison.

stagione di cartello (stä-jō'-nĕ dē kär-tĕl'-lō) It.

The operatic season.

Stahlharmonika (shtäl-här-mō'-nĕk-ä) Ger. n.

An instrument invented by Nöbe in 1796, and consisting of small steel bars which are caused to vibrate by drawing a horsehair bow across them.

Stahlspiel (shtäl'-shpēl) Ger. n.

An instrument consisting of loosely suspended steel bars tuned to the tones of the scale, and are struck with hammers when played upon.

stambuzare (stäm-boo-tsä'-rĕ) It. v.

To beat the drum.

Stammakkord (shtäm'-äk-kôrd) Ger. n.

Any chord of a key in its fundamental position; also, but more rarely used of any inverted chord which belongs to the given key, without chromatic change, that is, without raising or lowering any of the original positions of the tones composing it.

Stammton (shtäm-tōn) Ger. n.

A natural tone.

Stammtonleiter (shtäm' - tōn' - lī - tĕr) Ger. n.

Fundamental scale: the tones belonging to the key of C major, and forming its scale.

stampita (stäm-pē'-tä) It. n.

A song; a tune; specifically, a song with instrumental accompaniment.

stanchezza (stän-kĕt'-tsä) It. n.

Weariness; con stanchezza, wearily, in a dragging manner.

standard pitch

This is a pitch established by purely arbitrary means, and is the number of vibrations agreed upon to be considered as producing a given tone. For instance, the almost universal standard pitch of A above middle C is four hundred and fifty-five vibrations, although at the beginning of the Seventeenth Century it was only four hundred and four.

Ständchen (shtĕnt′-khĕn) Ger. n.

A serenade, with a wider range of significance than that term. The Ständchen might be either for evening or for morning use, and in the form of a song, a chorus, or a composition for orchestra.

standhaft (shtänt′-häft) Ger. adj.

Steadfast; resolute; firm.

Standhaftigkeit (shtänt′-häf′-tĭkh-kĭt) Ger. n.

Firmness; stability; steadiness.

stanghetta (stän-gĕt′-tä) It. n.

A bar; the vertical line drawn across the staff to mark the division into measures. See also bar.

staple

In all instruments of the oboe class the staple is the metal tube, one end of which holds the double reed and carries the vibrations of the reed to the column of air within the instrument.

Star Spangled Banner

Francis Scott Key, a young lawyer in Baltimore during the war of 1812, was seeking the release of a friend detained as prisoner on one of the English vessels engaged in the bombardment of Fort McHenry. On the afternoon of September 13, 1814, he rowed out to the ship, succeeded in his mission, and the two men were about to return when they were prevented by the danger of the bombardment. Thus held on the enemy's side throughout the night, they anxiously watched the American flag waving above the Fort. During that night Key wrote the first verse of the Star Spangled Banner, and completed it shortly afterward. It was published in the Baltimore American, September 21, 1814. The author adapted it to the air of an English lyric beginning "To Anacreon in Heaven," which had been frequently used as a tune for other American patriotic songs. It at once became very popular, though it is not suitable as a national hymn, owing to its great range, an octave and a half, which makes it difficult for ordinary voices. Notwithstanding this disqualification the patriotic sentiment expressed by its words and the associations grouped around it have so endeared the song to every American heart that it is in truth the national air of our country, and is always played in the United States navy at morning colors. The stanza beginning "When our land is illumined with Liberty's smile" was added by Oliver Wendell Holmes at the opening of the Civil War.

stark (shtärk) Ger. adj.

Strong; loud.

stärker (shtĕr′-kĕr) Ger. adj.

Louder; comparative degree of stark.

stat (stăt) Lat. v.

It stands; as it stands: to be played as written.

stave

Old name for the staff. Staves of from three to six lines have been found in medieval music, and some compositions were written on eight lines.

stave, grand

The staff of eleven lines, from which the present treble and bass staffs of five lines each are said to have been developed, the middle line of the eleven, being represented by the short added line above the bass and below the treble, on which middle C is written. See also grand stave.

steam organ

See Calliope.

stecca (stĕk′-kä) It. n.

A faulty tone in singing, giving a strained effect, caused by undue pressure of the root of the tongue on the back of the throat.

Stecher (shtĕkh′-ĕr) Ger. n.

See sticker.

Steg (stākh) Ger. n.

The bridge of any instrument. See also bridge.

Stellung (shtĕl′-loongk) Ger. n.

Position; arrangement.

stem

The vertical line drawn upward or downward from a note head; also called tail. When the note lies below the middle line of the staff, the stem is usually turned upward; when it lies above, the stem is turned downward; when the middle line, either upward or downward. When two parts are written on the same line, the stems of the upper part are turned up, and those of the lower part down. In four-part music on two staves the stems of the notes for soprano and tenor, are turned up, those for alto and bass down.

stem, double

A double stem consists of two stems attached to the same note head, one drawn up, the other down. It is used whenever the same note belongs to two parts; one of the stems indicates its natural length, while the other may indicate a shorter length, in connection with a note or group of notes following it.

stentando (stĕn-tän′-dō) It. adj.

Retarding; delaying; dragging, with the quality of heaviness implied. Abbr. stent.

stentato (stĕn-tä′-tō) It. adj.

Labored; forced; studied: conveying the impression of hard work, rather than skill.

stentor

A term originating with Homer, meaning a loud-voiced herald; applied in music to a singer having an exceptionally powerful voice.

step

1. A degree upon the staff.
2. A melodic progression from a tone or note to the one adjoining it, forming the interval of a second.
3. The term whole step is used as the equivalent of whole tone, and half step of semitone. The tendency at present is to discard the terms tone and semitone with reference to progressions, for the terms whole and half step, as being less confusing.

A chromatic step is a progression from a given note to the one next to it in the chromatic scale, one or both notes being marked by a chromatic sign. A diatonic step is a progression between conjunct degrees of the same major or minor scale.

Sterbelied (shtĕr′-bĕ-lēt) Ger. n.

Literally, death song: a funeral hymn.

sterbend (shtĕr′-bĕnt) Ger. adj.

Dying away; diminishing in sound. Equivalent to morendo (It.).

steso moto (stā′-sō mō′-tō) It.

Slow movement.

stesso tempo (stĕs′-sō tĕm′-pō) It.

Same time. The form usually seen is l'istesso tempo, the same time.

sthénocire (stā-nō-sēr′) Fr. n.

A mechanical device combining the properties of the hand guide and the dactylion, designed to strengthen and render flexible the muscles of the fingers for piano playing.

stich (stĭk) Grk. n.

A point; a dot.

sticker

In organ building, a thin, wooden rod having a vertical position, one end being attached to the rear end of the key lever, and the other to a horizontal strip of wood called the backfall. When the key lever is depressed, the sticker is forced upward, transmitting a pushing motion to one end of the backfall. The other end, of necessity, falls back or descends, pulling down another thin wooden rod called the tracker, which brings with it the pallet or air tight covering of the opening to a pipe.

Stiefel (shtē′-fĕl) Ger. n.

Boot: boot of an organ pipe. See also boot.

Stiel (shtēl) Ger. n.

Literally, handle.

1. Stem of a note.
2. Neck of a violin.

Stil (shtēl) Ger. n.

Style; manner; applied to compositions.

stile a cappella (stē′-lĕ ä käp-pĕl′-lä) It.

In the style of chapel or church music.

stile coreo (stē′-lĕ kō-rā′-ō) It.

A musical style, or mode of composition, suitable for dancing.

stile grandioso (stē′-lĕ grän-dĭ-ō′-sō) It.

In a grand, pompous style.

stile rigoroso (stē′-lĕ rĭ-gō-rō′-sō) It.

In a strict, rigid style.

still (shtĭl) Ger. adj.

Quiet; calm; tranquil.

Stillgedakt (shtĭl′-gĕ-däkt′) Ger. n.

A diapason organ stop composed of pipes closed at the upper end; consequently the tone is of a subdued character.

stilus (stī′-lŭs) Lat. n.

Style, manner; applied to composition.

Stimmbänder (shtĭm′-bĕnt-ĕr) Ger. n.

Vocal cords.

Stimmbildung (shtĭm′-bĭl′-doongk) Ger. n.

Voice building: training or development of the singing voice.

Stimm-bruch (shtĭm′-brookh) Ger. n.

The breaking or change of the voice, called mutation, which occurs during the period of adolescence. It is most noticeable in the boy's voice, which changes from soprano or alto to tenor or bass. See also mutation.

Stimmbuch (shtĭm′-bookh) Ger. n.
A part-book; a book containing the music for any one part, vocal or instrumental. See also part-book.

Stimmdeckel (shtĭm′-dĕk′-ĕl) Ger. n.
Literally, voice lid. See also sounding-board.

Stimme (shtĭm′-mĕ) Ger. n.
1. The voice; a voice.
2. A part in vocal or instrumental music.
3. Sound post of a violin.
4. Also used in compound names of organ stops.

Stimmen (shtĭm′-mĕn) Ger. n. and v.
(n.) Plural of Stimme.
(v.) To sound; to tune; to voice the stops in an organ.

Stimmensatz (shtĭm′-mĕn-zäts) Ger. n.
Literally, a placing of tones: the attack of vocal tones.

Stimmer (shtĭm′-mĕr) Ger. n.
1. A tuner; a voicer.
2. The drone of a bagpipe.

Stimmflöte (shtĭm′-flā-tĕ) Ger. n.
Literally, voice flute: a pitch pipe; a pipe for determining the pitch of any note.

Stimmführer (shtĭm′-für-ĕr) Ger. n.
Choir leader; chorus leader.

Stimmführung (shtĭm′ - fü - roongk) Ger. n.
The leading, guiding or management of parts; progression of parts or voice; hence, part-writing.

Stimmgabel (shtĭm′-gä-bĕl) Ger. n.
Sound-fork; tuning fork.

Stimmhammer (shtĭm′-häm-mĕr) Ger. n.
Tuning hammer, or tuning key: a wrench for tightening or loosening a wire in tuning pianos.

Stimmholz (shtĭm′-hôlts) Ger. n.

Stimmhölzchen (shtĭm′ - hŏlts′ - khĕn) Ger. n.
Literally, wooden voice: sound-post. See also sound-post.

Stimmhorn (shtĭm′-hôrn) Ger. n.
The tuning horn or tuning cone; a hollow metal cone used to expand or contract the upper opening of a metal flue-pipe in the organ, thus respectively raising or lowering its pitch.

stimmig (shtĭm′-mĭkh) Ger. adj.
Sounding; giving forth a sound.

Stimmkeil (shtĭm′-kīl) Ger. n.
Tuning wedge: a wedge-shaped piece of wood placed beneath the strings of instruments to vary the pitch.

Stimmkrucke (shtĭm′-kroo-kĕ) Ger. n.
A tuning wire; a sliding wire used in altering the length, and consequently the pitch, of the vibrating portion of a reed.

Stimmmittel (shtĭm′-mĭt-tĕl) Ger. n.
The capacity or range of a voice.

Stimmpfeife (shtĭm′-pfī-fĕ) Ger. n.
Pitch pipe.

Stimmritze (shtĭm′-rĭt-zĕ) Ger. n.
Literally, voice-cleft or voice-crevice: the glottis.

Stimmstock (shtĭm′-shtôk) Ger. n.
Literally, voice stick. See also sound post.

Stimmumfang (shtĭm′-oom-fäng) Ger. n.
Voice extent or capacity; the compass of a voice.

Stimmung (shtĭm′-moongk) Ger. n.
Literally, tuning; tune; pitch. Sometimes applied to states of mind as, mood.

Stimmungbild (shtĭm′-moongk-bĭlt) Ger. n.
Tone picture; a characteristic piece of music.

Stimmunghalten (shtĭm′-moongk-häl-tĕn) Ger.
To keep the key; to keep in tune.

Stimmweite (shtĭm′-vī-tĕ) Ger. n.
Voice-extent or capacity; the compass of a voice.

Stimmwerkzeuge (shtĭm - vĕrk′ - tsoi - khĕ) Ger. n.
The vocal organs.

Stimmzange (shtĭm′-zäng-ĕ) Ger. n.
Tuning tongs.

stinguendo (stĭn-gwĕn′-dō) It. adj.
Dying away; becoming extinguished.

stiracchiato (stē-räk-kĭ-ä′-tō) It. adj.

stirato (stē-rä′-tō) It. adj.
Stretched; extended; overstrained; retarded in time.

stiva (stī′-vä) Lat. n.
Literally, a plough handle: a neuma, that is, one of the characters used in early music notation, resembling modern shorthand and used to indicate notes, embellishments and inflections. See also neumes.

Stock (shtôk) Ger. n.
A bundle of thirty strings. Those for stringed instruments are sold by wholesale dealers in such bundles.

Stöckchen (shtĕk′-khĕn) Ger. n.
That part of the violin called the heel. See also heel.

Stockfagott (shtôk′-fä-gôt) Ger. n.
The name given a family of wood

wind instruments, similar to the bassoon. The rackett had a weak tone on account of its many curves, but Denner improved it by reducing the number of curves, giving it the name Rackettfagott. It has long been obsolete, as have also the organ stops of eight or sixteen-foot pitch, resembling in tone the wind instrument for which they were named.

Stockflöte (shtôk'-flā-tĕ) Ger. n.
A flute which is made from a walking stick, hollowed out and fitted with a mouthpiece.

Stollen (shtôl'-lĕn) Ger. n.
Plural of stolle, a strophe, or group of lines in poetry equivalent to the modern stanza. The two stollen in the songs of the German Meistersingers corresponded to the strophe and anti-strophe of Greek poetry.

stolz (shtôlts) Ger. adj.
Proud; stately; magnificent in style or manner.

stonante (stō-nän'-tĕ) It. adj.
Out of tune; discordant.

stone-harmonica
An instrument consisting of a graduated series of rock slabs. Each slab is of such a size as to give forth a certain tone of the musical scale when struck with a hammer. They are arranged in the proper ascending order.

stop n. and v.
(n.) 1. A group or set of pipes in the organ, so made as to produce tones of similar quality.

2. The frets on the violin and other stringed instruments, or the position which such frets would naturally occupy on any unfretted instrument. See also frets.

(v.) 1. To vary the pitch of the stringed instruments by pressing the finger against the string and so controlling its vibrating length.

2. On wind instruments, the closing of a side hole either with the finger or a key.

3. The inserting of the hand in the bell of a horn or trumpet to decrease the length of the vibrating column of air and consequently to increase the pitch of the tones produced.

stop, bassoon
A group of pipes on the organ furnished with reeds so constructed as to give a tone similar to that of a bassoon.

stop, clarion
A group of pipes in the organ, which are fitted with a reed fashioned in such a manner as to produce a brilliant, piercing tone.

stop, compound
In an organ, three or more stops so arranged that by pressing one key, they all sound at once. See also mixture.

stop, cornet
1. A group of pipes in the organ which produce a loud, blatant tone. They are arranged with from three to five to each key.

2. In the old German organ the cornet stop was connected with the pedals. The tone was snarling.

stop, cremona (krĕ-mō'-nä)
A corruption of the German name Krummhorn, and in reality a clarinet stop.

stop, double diapason
The term double signifies an octave below, consequently those foundation organ stops giving the typical organ tone which have as their lowest tone the third C below middle C, an octave lower than the ordinary diapason. If the stops are connected with the pedal keyboard the lowest tone is from octaves below middle C, the lowest pitch of the organ, or in fact, of any musical instrument, and an octave below the ordinary diapasons connected with the pedals.

stop, dulciana
In the organ, a group of narrow metal pipes producing a sharp, thin tone.

stop, fagotto
An organ stop composed of pipes which give a tone similar to that of the bassoon.

stop, fifteenth
In the organ, a group of pipes having a pitch fifteen degrees, or two octaves, above the diapason; an organ stop composed of pipes having a pitch the interval of a fifteenth, or two octaves, above the corresponding keys of the keyboard.

stop, flute
In the organ, a group of metal or wooden pipes capable of producing a clear, sweet tone greatly resembling that of the orchestral flute.

stop, foundation
Any group of pipes in the organ giving tones which exactly correspond with the ordinary pitch of the keys which sound them, or are an octave higher.

stop, hautboy

A group of pipes in the organ fitted with reeds and producing a tone similar to that of the oboe.

stop-knob

See draw stop.

stop, larigot or octave twelfth (lăr-ĭ-gō)

A group of pipes in the organ capable of giving a very shrill tone. They are pitched the interval of an octave plus a twelfth, or nineteen degrees above the ordinary pitch of the corresponding keys of the keyboard.

stop, mixture

Any group of pipes in the organ in which two or more pipes are sounded by one key.

stop, mutation

Any group of pipes in an organ which are tuned to produce the interval of a third or a fifth, and their octaves, above the normal pitch of the key which sounds the pipes.

stop, nazard

See stop, twelfth.

stop, octave

See octave stop.

stop, octave trumpet

An organ stop whose pipes produce tones like those of a trumpet, and whose lowest tone is the second C below middle C.

stop, open

An organ stop whose pipes are open at the top.

stop, open diapason

A group of metal pipes open at both ends and commanding the entire compass of the keyboard to which they belong. Their tone is bright, full and sonorous.

stop, open unison

See open diapason stop.

stop, ophicleide

An organ stop producing a tone like the ophicleide, powerful but harsh.

stop, organ

See organ stop.

stop, percussion

In a reed organ, a stop-knob controlling a device which strikes a reed sharply and at the very instant it is sounded, causing it to vibrate promptly and with unusual force.

stop, reed

Any stop in the organ which comprises only pipes fitted with reeds, that is, thin strips of brass which vibrate and produce the sound.

stop, salicional

An organ stop composed of narrow metal pipes open at both ends. It has a delicate, reedy tone, resembling that produced by a bird called the willow pipe or willow wren, very abundant during the summer in the woods of the British Isles.

stop, sesquialtera

A group of pipes in the organ comprising from two to five to every key on the keyboard. They are tuned at various pitches, and give tones the interval of a fifth or the interval of a third or their octaves above the normal pitch of the keys which sound them.

stop, solo

Any group of pipes in the organ which are designed for producing characteristic or solo effects. This name is not limited to stops in the solo organ. See also solo organ.

stop, tierce

A group of pipes in the organ tuned the interval of a third plus two octaves above the normal pitch of the keys which sound them.

stop, treble forte

A draw stop applied to the melodeon or reed organ by means of which the resonance of a treble part of the instrument may be increased while the bass remains normal.

stop, tremolo

See tremolo stop.

stop, trumpet

A group of pipes in the organ fitted with reeds and producing a tone greatly resembling that of the trumpet.

stop, twelfth

A group of metal pipes tuned the interval of a twelfth above the ordinary pitch of the corresponding keyboard.

stop, twelfth octave

An organ stop, each of whose pipes produces a tone the interval of an octave and a twelfth, or two octaves and a fifth, above the ordinary pitch of the corresponding key of the keyboard.

stop, vox-humana (vŏks-hū-mā'-nä) Lat.

Literally, human voice: a group of pipes in the organ which are fitted with reeds and produce a tone resembling the human voice.

stopfen (shtôp'-fĕn) Ger. v.

To stop; to fill or stuff: hence, to modify the vibrating tone of a brass instrument, as the horn or trumpet, by inserting the hand in the bell.

stopped
Closed with a stopper: a term applied to certain pipes of the organ whose pitch may be lowered or raised by means of the stopper.

stopped diapason
A group of wooden pipes stopped at the upper end with plugs. They command the entire compass of the keyboard to which they belong. Their tone is softer and more mellow than open diapason. Abbr. St. D., St. Diap.

stopped notes
In music for the violin and other similar instruments, notes that are produced while the string is pressed with the finger.

stopped unison
See stopped diapason.

stopples
Plugs which are inserted in some of the finger holes of the flute and flageolet when a selection is to be played which is written in a peculiar mode not requiring the entire number of holes.

storta (stōr'-tä) It. n.
See serpent.

stortina (stōr-tē'-nä) It. n.
A small serpent. See also serpent.

Stosszeichen (shtôs'-tsī-khĕn) Ger. n.
A staccato mark: a musical sign placed over a note or chord, to indicate that it is cut short or detached from the following note or chord.

straccicalando (strät-chĭ-kä-län'-dō) It. adj.
Chattering; babbling; requiring the production of a musical effect suggestive of tiresome prattling.

Stradivari (strä-dē-vä'-rē) It. n.
1. The name of a most skilful family of Cremona violin makers.
2. Also used as a name for instruments made by them.

Stradivarius (străd-ĭ-vā'-rĭ-ŭs) Lat. n.
The Latinized form of the name Stradivari.

strain
In popular usage, a tune; a song; any clearly defined portion of a song or melody; or simply a prolonged note. Technically, a section or other subdivision of a composition which formerly was marked by the double bar, and still is in some cases, such as in hymns and chants.

strambotto (sträm-bôt'-tō) It. n.
1. A kind of roundelay: a song sung over and over again, consisting usually of eight verses.
2. Any light, playful piece of music.

strappare (sträp-pä'-rĕ) It. v.
Literally, to pluck off: in pianotechnic, to throw off a note or chord by a rapid, light turn of the wrist.

strascinando (strä-shĭ-nän'-dō) It. adj.
Dragging; drawling; playing slowly.

strascinando l'arco (strä-shĭ-nän'-dō lär'-kō) It.
Dragging the bow; drawing the bow close to the strings in such a manner as to slur the tones.

strascinato (strä-shĭ-nä'-tō) It. adj.
Dragged along; moving with difficulty; retarded; rendered slowly.

strascino (strä-shē'-nō) It. n.
A drag; a slur; a binding of tones in which the time is dragged or retarded.

strathspey
A noted Scotch dance which takes its name from strath, valley, and the River Spey, in the northern part of Scotland, where the dance originated. The terms strathspey and reel have been used interchangeably and yet there is a distinction between them. Although both are written in four-four time, the reel is slower in movement and less jerky in style. The strathspey calls upon the dancers for violent and vigorous exercise; the fiddler many times giving an emphatic scrape of the bow, or even a shout, to urge on the performers. The music of the reel shows the smoother rhythm by its even succession of quarter notes, while the strathspey shows its lack of smoothness by bars of dotted quarter notes alternating with sixteenths. Burns frequently mentioned the strathspey. Although long a popular dance, music under that name did not appear until well into the Eighteenth Century.

stravagante (strä-vä-gän'-tĕ) It. adj.
Extravagant; fantastic; capricious.

stravaganza (strä-vä-gän'-tsä) It. n.
An extravagance or eccentricity; hence, an odd, fantastic musical composition.

straw-fiddle
The translation of Strohfiedel (Ger.). The xylophone, so called because the bars of wood rest upon ropes of straw. See also xylophone.

straziante (strä-tsĭ-än'-tĕ) It. adj.
Mocking; suggestive of mockery or derision.

street-organ
A portable barrel organ designed to be played on the streets. Another name is hand organ.

streichen (shtrīkh′-ĕn) Ger. v.

1. To strike; to stroke; to rub.

2. To strike out; cancel; expunge. Used in two corresponding senses: (a) to draw the bow; (b) to cut, as a scene in opera.

streichend (shtrīkh′-ĕnt) Ger. adj.

Drawing, as with a bow: making a sound as of the string of a violin under the bow. A term applied to the quality of tone of an organ stop known as string tone; as distinguished from reed tone or flute tone.

Streicher (shtrīkh′-ĕr) Ger. n.

Literally, one who strokes: a player on a violin or other bow instrument.

Streichinstrumente (shtrīkh′-ĭn-shtroo-mĕn′-tĕ) Ger. n.

Instruments played with the bow. Abbr. Str.

Streichorchester (shtrīkh′-ôr-kĕs′-tär) Ger. n.

String orchestra; an orchestra consisting of stringed instruments only.

Streichquartett (shtrīkh′-kwär-tĕt′) Ger. n.

String quartet; an organization of four players on stringed instruments, or a composition for such a group.

Streichzither (shtrīkh′-tsĭt′-ĕr) Ger. n.

A zither played with a bow. The resonance box is heart-shaped and the strings are four in number and tuned like those of the violin. The tone is very weak, owing to the peculiar shape of the resonance box.

strene

A breve or note double the value of our modern whole note. The term was first used by Marbecke, and is conjectured to have been derived from stretch or strain, because of its length, and the possibility of prolonging it in recitation or chanting; or, from its being constrained between two short vertical lines.

streng (shtrĕng) Ger. adj. or adv.

1. (adj) Strict; rigid; exact.

2. (adv.) Strictly; rigidly; exactly; as streng gebunden, strictly legato, that is, strictly bound or tied.

strepito (strā′-pĭ-tō) It. n.

Noise.

strepitosamente (strā-pĭ-tō-sä-mĕn′-tĕ) It. adv.

Noisily; boisterously.

strepitoso (strā-pĭ-tō′-sō) It. adj.

Noisy; loud; boisterous.

stretch

1. In playing the piano, violin, or other instruments having a keyboard or finger-board, a wide interval whose tones are to be played by different fingers of the same hand at the same time.

2. The capacity of the hand for extension in playing; as, a stretch of an octave, a stretch of a tenth.

strette (strĕt) Fr. n.

Literally, compressed or narrowed down.

1. The closing development of a fugue which is rendered more effective by causing the answer to follow the subject in such close succession that they overlap.

2. The closing passage of an opera which is usually written in a faster time, in order to enhance the effect. See also stretto.

Stretto (strĕt′-tō) It. n.

Literally, a narrow place; a strait; stress; contraction.

1. A final passage, coda or finale, taken in quicker time than the preceding movements, and thus producing the effect of a climax.

2. That portion of a fugue, usually the final divisions or development, in which the subject and answer are brought so closely together as to overlap.

Strich (strĭkh) Ger. n.

Stroke; manner of playing with a bow.

Strichart (shtrĭkh′-ärt) Ger. n.

The method of bowing a certain passage, including the signs indicating the desired mode of performance.

strict composition

Composition that adhere rigidly to the rules governing harmony.

strict fugue

A fugue in strict accordance with the fugal form.

strict inversion

Inversion in which the notes that in the subject ascended, are made to descend in the answer, and vice versa, but requiring that whole tones be answered by whole tones and half tones by half tones.

strident (strē-dāñ) Fr. adj.

stridente (strē-dĕn′-tĕ) It. adj.

stridevole (strē-dā′-vō-lĕ) It. adj.

Shrill; shrieking; harsh; strident.

striking reed

Any thin strip of wood or metal which in vibrating strikes against some other substance, thus producing the sound. Striking reeds are single or double. When single, the reed is fitted into an aperture slightly larger than itself. A current of air directed against it, in attempting to pass, forces the reed against the sides of the aperture. If double, the two reeds are caused to beat against each other. More commonly known as beating reed.

strimpellate (strēm-pĕl-lä̆'-tä) It. n.

A scraping, harsh sound, coming from a musical instrument when badly played.

string

A sonorous chord made of various materials, according to the use to which it is to be put. For violins whose tones should be of a rich quality, the strings are made of gut; for pianos, whose tone is more metallic, they are made of cast steel; when an especially deep tone is required, greater weight in proportion to the string's length is procured by covering a core of other metal with silver; for the guitar and zither, whose tones are especially dreamy, silk is used as a core and covered with a metal. Abbr. str.

string gauge

An instrument used in measuring the thickness of strings.

string, open

A string that is not stopped or shortened by the finger or a mechanical stop, but is allowed to vibrate throughout its full length.

string organ

See Saitenorgel.

string pendulum

See metronome.

string quartet

1. A group of four instruments of the violin species, including first and second violin, viola and cello; also the performers on such a group.

2. A composition for the above group of instruments.

3. All the first and second violins, violas and violoncellos of an orchestra; or, all the stringed instruments played with a bow in the orchestra, considered as the violins, violas, cellos and double-basses.

string quintet

1. A group of five instruments of the violin species, or the performers on same; consisting usually of: (a) two violins, two violas and cello; (b) two violins, one viola, two cellos; or (c) two violins, viola, cello and double-bass; other combinations of course being possible.

2. A composition for such a group of instruments.

3. The body of stringed instruments in the orchestra considered as a five part group; (a) first violin; (b) second violins; (c) violas; (d) cellos; (e) double-basses.

stringed instruments

All musical instruments whose sounds proceed from strings set in vibration. They are usually classified according to the manner in which this is done, and may be divided in general into three classes:

(a) Plucked strings, those in which the strings are plucked by the fingers or a plectrum, or struck with hammers held in the fingers;

(b) Bowed strings, those played with a bow;

(c) Struck strings, those which are played from a keyboard by the fingers. Abbr. str.

stringed orchestra

See orchestra, full.

stringendo (strēn-jĕn'-dō) It. adj.

Literally, binding together; hastening or accelerating the time, usually with an accompanying increase in power of tone. Equivalent to a sudden accelerando. Abbr. string.

stringere (strēn'-jĕ-rĕ) It. v.

To bind together, to draw close; to quicken, to accelerate.

strisciando (strē-shĭ-än'-dō) It. adj.

Gliding; sliding; slurring smoothly from one note to another. Equivalent to legato.

Strohbass (shtrō-bäs) Ger. n.

Literally, straw bass: the lower tones of the bass voice when husky in quality.

Strohfiedel (shtrō'-fē'-dĕl) Ger. n.

Literally, straw fiddle: the xylophone, so called because the bars of wood rest upon ropes of straw. See also xylophone.

stroke

1. The rise and fall of a key, either one played by the finger or one played by the foot; or, of a piano pedal.

2. The attack with the bow in playing the violin and other similar instruments.

3. A dash used as a musical sign.

strombazzata (strôm-bäd-zä'-tä) It. n.

The sound of a trumpet.

strombettare (strôm-bĕt-tä'-rĕ) It. v.

To play upon the trumpet.

strombettata (strôm-bĕt-tä'-tä) It. n.

The sound of a trumpet.

strombettiere (strôm-bĕt-tĭ-ā'-rĕ) It. n.

A trumpeter.

stromentato (strō-mĕn-tä′-tō) **It. n.**
Instrumented.

1. Scored for an orchestra; said of a composition with various parts assigned to different orchestral instruments.

2. In the sense of having an instrumental, or orchestral, accompaniment; as distinguished from recitativo secco, dry, or unaccompanied recitative; this term is applied to recitative, as recitativo stromentato.

stromento (strō-mĕn′-tō) It. n.
Instrument. Sometimes spelled strumento.

stromento d'arco (strō-mĕn′-tō d'är′-kō) It.
Instrument of the bow; bow instrument.

stromento da corda (strō-mĕn′-tō dä kôr′-dä) It.
Instrument of strings; stringed instrument.

stromento da fiato (strō-mĕn′-tō dä fī-ä′-tō) It.
Instrument for, or of, the breath; wind instrument.

stromento da tacto (strō-mĕn′-tō dä täk′-tō) It.
Instrument for touch; a keyboard instrument.

stromento di legno (strō-mĕn′-tō dē lān′-yō) It.
Wooden instrument.

stromento di metallo (strō-mĕn′-tō dē mĕ-täl′-lō) It.
Metal instrument.

stromento di rinforzo (strō-mĕn′-tō dē rĭn-fôr′-tsō) It.
Instrument for re-inforcement; an instrument used to strengthen or support a particular effect.

stromento di vento (strō-mĕn′-tō dē vĕn′-tō) It.
Instrument for wind; wind instrument.

strophe (strō′-fē) Grk. n.
Literally, a turning: in ancient Greek drama, that part of the song of the chorus which was sung while they turned from right to left; while the following part, or antistrophe, was sung while they turned back in the opposite direction, from left to right. In this way these terms came to be applied to poetry alone; strophe and antistrophe becoming the names of a first and a second group of lines having a definite metrical design, either one of which would correspond to the modern stanza. The epode, after-song, was a stanza which followed the antistrophe, the entire group of stanzas, forming in poetical nomenclature, an ode.

strumento (stroo-mĕn′-tō) It. n.
An instrument. Synonym of stromento.

Stubenorgel (shtoo′-bĕn-ôr-gĕl) Ger. n.
A chamber organ, that is, an organ small enough to be placed within an ordinary room in a house.

Stück (shtük) Ger. n.
A piece of music; a tune, an air: the term conveys the idea of a piece for performance, whether private or public.

Stückchen (shtük-khĕn) Ger. n.
A little piece, as of music.

study
A composition written for the purpose of the student's accomplishing some special result in practise; either the mastery of some technical difficulty, or the attainment of some particular point in musical style or interpretation. A study has been defined as an exercise for practise, but is a broader term implying usually a more extended composition than a simple exercise. In its more complicated forms it is used for public performance. See étude, étude de concert.

Stufe der Tonleiter (shtoo′-fē dĕr tōn′-lĭt-ĕr) Ger.
A degree of the scale.

stufenweise (shtoo′-fĕn-vī-zĕ) Ger. adj.
Stepwise; progressing by steps or degrees.

stumm (shtoom) Ger. adj.
Dumb; mute: applied to mechanical devices or instruments for practice that give forth no tone when one would naturally be expected; as, stummes klavier, dumb piano; stumme pfeife, dummy pipe.

Stummregister (shtoom′-rā-jēs′-tĕr) Ger. n.
A mechanical stop; a stop-knob governing some part of the mechanism of an organ, such as a coupler, or bellows-signal, but not acting on any rank of pipes.

Sturmdrommete (shtoorm′-drôm′-mĕ-tĕ) Ger. n.
Literally, violent trumpet, that is, a trumpet used in giving alarms. Drommete is the poetical form of trompete.

Sturmglocke (shtoorm′-glok′-ĕ) Ger. n.

Literally, a violent bell; an alarm bell.

stürmisch (shtür′-mĭsh) Ger. adj.

Stormy; impetuous; turbulent.

Stürze (shtür′-tsĕ) Ger. n.

Literally, lid or cover: with reference to brass wind instruments, their bell.

Stürze in der Höhe (shtür′-tsĕ ĭn dār hā′-ĕ) Ger.

Turn the bell, of a horn or trumpet, upwards, for the purpose of producing a greater volume of tone.

Stuttgart pitch (stöt-gärt)

At various periods different standards have been established governing the number of vibrations which shall produce the tones of the scale. In 1834 a congress of physicists at Stuttgart determined upon four hundred and forty vibrations as producing the A above middle C. However, the standard was again changed in 1887.

Stutzflügel (shtoots′-flü-gĕl) Ger. n.

Literally, curtailed wing: the name of a baby grand piano, because the extension or wing at the back is less pronounced than on the grand piano.

stylo choraico (stē-lō-kō-rä′-ē-kō) It.

Dance style: said of musical compositions suitable for dances.

stylo drammatico (stē′-lō-dräm-mät′-ĭ-kō) It.

In dramatic style.

stylo ecclesiastico (stē′-lō-ĕk-klā-zĭ-äs′-tĭ-kō) It.

In church style.

stylo fantastico (stē′-lō fän-täs′-tĭ-kō) It.

In a fantastic style; fanciful; capricious: applied to a free manner of composition, in which little attention is paid to strict rules.

stylo rappresentativo (stē′-lō räp-prā-zĕn-tä-tē′-vō) It.

In representative style: a term originating in the representation which dramatic music was designed to give of the spirit of the words used, and hence, applied to recitative as most expressive, or representative, in this sense; and, probably, as distinguished from the florid and meaningless runs and embellishments which characterized the musical drama, especially in Italy, prior to the movement of reform of which Gluck, Wagner and others were exponents. See also recitative.

stylo recitativo (stē′-lō rā-chē-tä-tē′-vō) It.

In the style of recitative, or declamatory singing, in which a single voice is employed in a manner midway between speaking and singing.

styrienne (stē-rē-ĕn′) Fr. n.

A slow air in two-four time, and frequently in a minor key, each verse followed by a peculiar kind of Tyrolean refrain called the jodler.

su (soo) It. prep.

On; upon; above.

suabe-flute

An organ stop composed of wooden or metal pipes giving soft, mellow pitch tones. The lowest pitch is one octave below middle C.

suave (soo-ä′-vĕ) It. adj.

suave (swăv) Fr. adj.

Sweet; agreeable; soft; pleasant.

suavemente (soo-ä-vā-mĕn′-tā) Spa. adv.

suavemente (soo-ä-vĕ-mĕn′-tĕ) It. adv.

Gently; agreeably; sweetly.

suavita (soo-ä-vĭ-tä′) It. n.

Sweetness; delicacy; gentleness.

Subbass (soop′-bäs) Ger. n.

subbourdon Eng. n.

A stop on the organ consisting of pipes which are open only at one end. It is usually played by means of the pedals, and has an especially deep voice.

subcantor (soob-kän′-tōr′) Spa. n.

Literally, undersinger: the assistant or deputy of the cantor, or leading singer in a cathedral choir.

subchanter

An assistant or deputy of a precantor or cantor. See also subcantor.

subdiapente (sŭb-dĭ-ă-pĕn′-tĕ) Lat. n.

The under fifth, that is, the fifth tone below the tonic or keynote of the scale. Equivalent of subdominant.

subdominant

The under fifth or under dominant: the fifth tone below the tonic, or keynote, counting downward. Counting upward in the usual manner, it becomes the fourth tone of the scale, and is frequently so designated; but according to modern views of tone relations in harmony, the term under fifth is more logical.

Subflöte (soop′-flā′-tĕ) Ger. n.

Sifflöte, perhaps a corruption of the term Subflöte, is more commonly used. See Sifflöte.

subitamente (soo - bĭ - tä-mĕn′-tĕ) It. adv.

Suddenly; instantaneously; at once.

subito (soo′-bĭ-tō) It. adj.

Sudden; instantaneous; immediate. Abbr. S., s.

subject

A phrase of a melody or a theme which is the foundation of a composition or a part of a composition, and upon which hinges a development. In fugue it is usually followed by an answer, second subject, or counter-subject.

subject, counter

In fugue the subject or principal theme is sung by the first voice, and then taken up by the second as an answer, while the first voice becomes occupied with another theme which serves as an accompaniment to the answer and is called the counter subject.

subject, principal

See principal subject.

submediant

The under mediant, or third tone of the scale below the keynote, or the sixth degree of the scale counting upward in the regular manner. The third tone above the keynote is called the mediant, the third tone below the sub or under mediant. It is so called because it lies midway between the keynote or tonic and the fifth tone called the dominant. The sixth tone above the keynote is three tones below the octave of the keynote.

suboctave-coupler

A mechanism which connects the keys the interval of an octave lower in pitch with those which are to be played, so that the corresponding keys are depressed simultaneously, and a complex tone is produced. The coupled keys may belong to the same keyboard or to some other.

subordinate chords

Attendant chords; chords neither fundamental nor characteristic; all three-tone chords or triads based on the second, third, sixth and seventh degrees of a scale, and all four-tone chords, or chords of the seventh, except the dominant chord, and that on the fifth degree of the scale.

subprincipal

A stop in the organ consisting of pipes open at both ends. Their pitch is very low and the stop connects with the pedals.

subsemifusa (sub-sĕm-ĭ-fū′-sä) Lat. n.

The medieval name for the demisemiquaver, or thirty-second note.

subsemitone (sŭb-sĕm-ĭ-tōn) Lat. n.

subsemitonium modi (sŭb-sĕm-ĭ-tō′-nĭ-ŭm mō′-dī) Lat.

Literally, under semitone: the subtonic, or leading tone, which lies a semitone below the tonic, or keynote.

subsidiary notes

Accessory notes: those representing tones supplemental or subordinate to the principal tones. See also accessory notes and auxiliary notes.

substitution

In composing music in several parts, especially in counterpoint, instead of using a note which is instrumental in changing a dissonant to a consonant chord, or in preparing for a dissonant chord, a note either an octave higher or lower is used, occurring in some other part than the one where it would naturally be expected. See also resolution.

substitution (süb-stĭ-tüs-yôñ) Fr. n.

In piano or organ playing, the change from one finger to another while holding the key first struck.

subtonic

The note immediately below the tonic or keynote; it is the seventh degree of the scale, and is commonly termed the leading note, or leading tone, because it leads into the keynote, the latter being the tone the ear naturally expects after hearing the subtonic.

succentor (sŭk-sĕn′-tŏr) Lat. n.

1. Assistant cantor. See also subcantor and subchanter.

2. Undersinger or singer below: the singer of a lower or bass part.

succession

1. A progression: the order in which the notes of a melody succeed each other, or progress. In this sense a regular, or conjunct, succession, is one in which the notes follow each other in the order of the scale to which they belong; a disjunct succession is one in which the notes follow each other at intervals larger than a second.

2. This term is also applied to a sequence, or repetition of similar chords, or of melodic figures. See also sequence.

succession, conjunct

A progression of tones proceeding upward or downward through the consecutive degrees of the scale.

succession, disjunct
A progression of tones proceeding upward or downward through other than the consecutive degrees of the scale.

sudden modulation
A sudden change from one key to another remote from the first one, without using intermediate chords in more nearly related keys to perpare the ear for the transition. Also called abrupt modulation and formerly, digressive modulation.

Sufflöte (soof-flā-tĕ) Ger. n.
Perhaps a contraction of Subflöte. Another form of Sifflöte. See also Sifflöte.

suffocato (soof-fō-kä'-tō) It. adj.
Literally, suffocated: damped, muffled, deadened in tone: in singing, stifled or choked as if overcome with grief or other emotion.

sufolamento (soo-fō-lä-mĕn'-tō) It. n.
A hissing sound; a whistle; a murmur.

sufolo (soo-fō'-lō) It. n.
1. A whistle.
2. A small flute, or flageolet, used in teaching tunes to birds.

suggeritore di teatro (sood-jā-rē-tō'-rĕ dē tā-ä'-trō) It.
The prompter in a theatre.

suggetto (sood-jĕt'-tō) It. n.
The subject, or leading idea, of a composition. Synonym of soggetto and equivalent of sujet (Fr.).

sugli (sool'-yē) It. prep.

sui (soo'-ē) It. prep.
On the, upon the; combinations of the preposition su, on or upon, and various cases of the definite article il, the.

suite (swēt) Fr. n.
A form of musical composition which probably originated during the latter part of the Middle Ages in a custom of town bands of stringing together a series of dance tunes which had no bond of similarity except that they were in the same key. The practise was adopted more seriously, and composers of the Seventeenth Century began to create after this fashion, calling their compositions partie or partita. The early suites contained four principal divisions: the allemande, the courante, the saraband and the gigue. Between the last two there were often interpolated others called thereby intermezzi. Among these were the bourrée, the branle, the gavotte, the minuet, the musette, the passepied, the loure and the pavane. The form has been extended until the various movements need not be in the same key and other than dance forms may be used. The suite is a favorite for orchestral compositions.

suite de pièces (swēt dŭ pē-ĕs') Fr. n.
Literally, a series of pieces, hence the suite.

suivez (swē-vā') Fr. v.
1. Follow; attend: a direction to the accompanist of a singer or other soloist to take especial care in subordinating the accompaniment to the solo part.
2. Also, continue, or go on in a manner similar to the preceding.

sujet (sü-zhā') Fr. n.
The subject or theme of a composition; a melody or air. Equivalent of soggetto and suggetto (It.).

sul A (sool) It.
On the A string: a direction in playing the violin and other instruments played with a bow.

sul D (sool) It.
On the D string. See also sul A.

sul ponticello (sool pôn-tĭ-chĕl'-lō) It.
Near or by the bridge: a direction in playing a bow instrument, opposite to sul tasto or sulla tastiera, near or by the finger board. Abbr. s. pont.

sulla mezza corda (sool'-lä mĕd'-zä kôr-dä') It.
On the middle of the string.

sulla tastiera (sool'-lä täs-tĭ-ā'-rä) It.
1. Near the finger board: a direction for the use of the bow in playing the violin or other instrument of its class.
2. On the keyboard.

sumara
A Turkish instrument composed of one long and one short flute fitted into a common mouthpiece. The shorter pipe is furnished with finger holes and is used for the playing of airs, but the longer pipe is without the finger holes and gives but one continuous bass note as an accompaniment.

summational tones
Where two tones of different pitch are produced at the same time, the sum of the vibrations producing each tone forms the summational tones.

sumpunjah (soom-poon-yäh') Heb. n.
See sabeca.

sumsen (zoom'-zĕn) Ger. v.
To hum.

suo loco (soo'-ō lō'-kē) It.
In its own, or usual place: used to mark the cessation of the effect of a

direction to play an octave higher, or lower, than written. Often written simply loco, in place.

suonare (soo-ō-nä′-rĕ) It. v.

To sound, to ring; to play upon an instrument. Synonym of sonare.

suonata (soo-ō-nä′-tä) It. n.

A musical composition developed to some length, and written for one, or at the most two instruments. Synonym of sonata.

suonatina (soo-ō-nä-tē′-nä) It. n.

A short, simple sonata. Synonym of sonatina.

suoni armonichi (soo′-ō-nē är-mō′-nĭ-kē) It.

Harmonic sounds: harmonics, or secondary tones sounding at the same time as the fundamental tone.

suoni naturali (soo-ō′-nē nä-too-rä′-lē) It.

Natural sounds; the sounds within the compass of the human voice.

suono delle compane (soo-ō′-nō dĕl′-lĕ käm-pä′-nĕ) It.

The sound of bells.

superano (soo-pĕr-ä′-nō) Spa. n.

Soprano; the soprano voice or part.

superbo (soo-pĕr′-bō) It. adj.

Stately; superb; magnificent.

superdominant

The note just above the dominant; the sixth note in any major or minor scale.

superflu (sü-pĕr-flü) Fr. adj.

superfluous Eng. adj.

Augmented; increased: a term applied to intervals which are larger by a semitone than the corresponding major or perfect intervals. See also augmented.

superfluous prime

An interval in which one of the two primes is a flat or sharp.

superius (sū-pē′-rĭ-ŭs) Lat. n.

A term applied in the Sixteenth Century to the highest part of a musical composition.

superoctave

1. A tone an octave above the given tone.

2. A coupler in the organ causing a tone to sound an octave above the given tone.

3. An organ stop pitched two octaves above stops of unison pitch.

supersus Lat n.

An old term for treble parts unusually high in pitch.

supertonic Eng. n.

supertonique (sü-pĕr-tôn-ēk′) Fr. n.

The note above the tonic, or keynote: the second note of a major or minor scale.

supplementary score

A score added to the body of a regular score when there are so many parts that not all of them can be written on one page of the regular score sheet; also called a partitino.

supplicando (soop-plĭ-kän′-dō) It. adj.

supplichevole (soop-plĭ-kā′-vō-lĕ) It. adj.

Supplicating, pleading.

supplichevolmente (soop-plĭ-kā-vōl-mĕn′-tĕ) It. adv.

In a manner expressive of supplication or entreaty; pleadingly.

support

A subordinate part, such as the accompaniment of a song or instrumental solo, which supports or reinforces the principal part of a composition.

supposed bass

The lowest tone of a chord in an inverted position, the root or fundamental bass of which chord is another tone. For example, in the chord G C E, G is the supposed bass tone, while the root tone of the chord is C.

supra, ottava (ôt-tä′-vä soo′-prä) It.

The octave above.

sur une corde (sür ün kôrd) Fr.

On one string: a direction to play a note or passage on only one string of an instrument.

surabondant (sür-ă-bôñ-däñ′) Fr. adj.

Literally, superabundant; over-plentiful: a term applied to such groups of notes as the triplet, three notes in the time of two; the sextuplet, six in the time of four, and others in which there are to be played in a certain limited time too many notes of the given value to allow each one its full duration.

suraigu (sür-ĕ-gü′) Fr. adj.

Literally, over-pointed; superacute; over-sharp or shrill: extremely high in pitch or piercing in sound.

surdelina (soor-dā-lē′-nä) It. n.

See sordellina.

susdominante (sü-dôm-ē-näñt′) Fr. n.

The note above the dominant, or sixth tone of a scale. Equivalent of superdominant.

suspended cadence

A closing strain in which modulations, that is, chords from other related keys, are interspersed between the chord of the dominant, or fifth note of the scale, and the chord of the tonic, or keynote.

suspended harmony

Harmony in which one or more notes in a chord are retained in the following chord.

suspension

The prolonging or sustaining of a tone in one chord to the following chord in which it creates a dissonance, or discord. It immediately gives place to the consonant tone which has been suspended, or held over, and the unpleasant effect created by the dissonance is thus overcome by the pleasing consonance. The sounding of the tone in the first chord is called the preparation of the suspension, its dissonant sounding in the second chord the percussion, and its final passage into consonance, the resolution. When two or more parts undergo suspension at once the suspension is termed double, triple, etc.

suspension, double

One in which two tones are suspended.

suspension, single

One in which only one tone is suspended.

suspension, triple

One in which three tones are suspended.

suspirium (sŭs-pĭr′-ĭ-ŭm) Lat. n.

Literally, deep breath; sigh: A rest equivalent to a crotchet, or quarter note; in the old mensurable notation of early medieval music, a rest equivalent to a minim or half note.

Süssflöte (züs-flā′-tĕ) Ger. n.

Literally, sweet flute: a stop in the organ composed of pipes which produce a tone resembling that of a flute, but especially sweet.

sussurando (soos-soo-rän′-dō) It. adj.
sussurante (soos-soo-rän′-tĕ) It. adj.

Whispering; murmuring.

sustain

Generally, to hold during the entire time value of the notes. Specifically, to play in a smooth and connected manner.

sutonique (sü-tō-nĕk′) Fr. n.

The supertonic, the note above the tonic, or keynote, being the second in a major or minor scale. Synonym of supertonique.

svegliato (zvāl-yä′-tō) It. adj.

Lively; brisk; animated.

svelto (zvĕl′-tō) It. adj.

Free; light; nimble.

sviluppo (zvĭ-loop′-pō) It. n.

Unfolding: the development of the form of a musical composition.

svizzera, alla (äl-lä zvĭd-tsā′-rä) It.

In Swiss style.

swell

1. A gradual increase in power of tone; equivalent to crescendo (It.).

2. In the organ, a mechanical device for increasing and decreasing the power of a sustained tone, or tones, at the will of the performer. In the American reed organ this mechanism is operated by a lever controlled by the knee of the player; in the pipe organ the lever is operated by the foot.

swell-blinds

The movable front of the box containing the swell organ and which is made of parallel strips of wood resembling a Venetian blind. See also swell organ.

swell-box

The box which encloses the pipes of the swell organ. See also swell organ.

swell keyboard

The keyboard controlling the swell organ, generally situated just above the keyboard of the great organ. See also swell organ.

swell organ

A part of the organ which is furnished with a contrivance for producing crescendo and diminuendo. The pipes are placed within a box which is furnished with a movable front, formed like a Venetian blind. When crescendo is desired, the performer presses upon a pedal which opens the front, allowing all the sounds to be emitted. For diminuendo the box is closed, muffling the sound. Abbr. sw.

swell-pedal

A lever which the organist presses with the foot to open the box containing the swell organ. See also swell organ.

sword dance

One of the dances used in connection with a revival of old fashioned court dances. The sword dance usually follows a galliard. It is danced with couples standing lengthways, and the sword movement consists in the gentlemen standing face to face, drawing their swords, raising them, and tilting them until the points touch, when the ladies pass under in rhythmic march. It is used at court balls in Europe.

syllabic

Consisting of a syllable or of syllables: said of a melody each tone of which is sung to a separate syllable, in contradistinction to a slurred melody, or one in which one tone may cover several syllables.

syllable names

Certain syllables denoting various tones of the scale: such as do, re, mi, used instead of the letter names, C, D, E. See also solmisation and Tonic Sol-fa.

syllables, fixed

The syllable names of notes as used in what is known as the fixed do system, in which each syllable represents a certain note, no matter in what key the music is written. See also do.

syllables, Guidonian

The syllables ut, re, mi, fa, sol, la, used to represent the different tones in a medieval system of musical nomenclature, used before the modern scale. In Guido's system instead of the scale of eight tones, the unit in grouping tones was the hexachord, or group of six tones, to which the six syllables above named were given. Also called the Aretinian syllables, both names being derived from the name of the supposed author of the system, Guido D'Arezzo, or Aretinus, the Latin name.

symbal

An obsolete spelling of the word cymbal.

sympathetic strings

Very flexible strings which instead of being struck, plucked or bowed, are so arranged that the vibrations of the other strings, or any resonant bodies, cause them to vibrate. They reinforce the original sounds.

symphoneta (sĭm-fō-nē′-tä) Lat. n.

Polyphony, or music in many parts.

symphonia (sĭm-fō′-nĭ-ä) Grk. n.

1. Consonance, agreement in sound; a consonance, or consonant chord, a chord in itself pleasing to the ear.

2. An ancient instrument of percussion formed of a hollow piece of wood cylindrical in shape, and having leather stretched over each end. It was beaten with sticks.

3. In medieval times applied indefinitely to several different instruments including the bagpipe, the virginal and the hurdy-gurdy.

4. A composition for several voices or instruments, or for both voices and instruments.

symphonic poem

A composition for the orchestra which in its length and musical importance resembles the symphony, but which does not follow any orthodox form. It is descriptive and narrative in character and is a musical counterpart of literary word poem.

Symphonie Ode (zēm-fō-nē′ ō′-dĕ) Ger.

Choral symphony, that is, a combination of orchestra and chorus.

Symphonienseser (zēm - fō - nĭ-ĕn-zā′-zĕr) Ger. n.

Symphonist. See also symphonist.

Symphoniker (zēm-fō′-nēk-ĕr) Ger. n.

Symphonist. See also symphonist.

symphonion

1. A piano placed in the same case with a set of pipes like those contained in the flute stop of the organ. The pipes may be sounded in combination with the strings, wind being supplied from a windchest filled with treadles operated by the feet of the performer.

2. An improved Swiss music box. It consists of a series of metallic teeth of graduated length, each one producing an individual tone. A flat disc, also of metal, revolves above it by means of clock work. In the disc are perforations made in such a manner, that a tongue protrudes from each hole. As the disc revolves, these tongues set into operation a mechanism which put into vibration the teeth, thus producing tones. The disks are interchangeable, so that the repertory of the instrument is rather extensive.

Symphonische Dichtung (zēm - fō′-nĭsh-ĕ dĭkh′-toongk) Ger. n.

See symphonic poem.

symphonist Eng. n.

symphoniste (săn-fō-nēst) Fr. n.

A composer of symphonies: specifically in France, a composer of church music; also a member of an orchestra. Equivalent to Symphonienseser and Symphoniker (Ger.).

symphony

The highest form of instrumental music, much resembling a sonata except that it is written for an orchestra. It consists of three or more movements. The usual form is: (a) allegro; (b) largo, adagio or andante; (c) scherzo, or minuet and trio; (d) allegro. Haydn brought the symphony to its classic form, but further development is due to Mozart, Beethoven, Mendelssohn, Schumann, Brahms and others.

2. A name formerly applied to an overture.

3. A ritornello or an instrumental introduction; intermediate or concluding part of a song or other vocal selection.

4. In medieval music a name applied to a hurdy-gurdy, a bagpipe or a virginal. Abbr. sym.

symposia, (sĭm-pō'-zĭ-ä) Grk. n.

A term applied to convivial songs, such as rondos and glees. It is evidently taken from the Greek word symposium, a feast, or more particularly, the social and intellectual side of a feast, which might be said to correspond to the modern toasts, and after-dinner speeches.

synaphe (sīn'-ă-fē) Grk. n.

In ancient Greek music, the conjunction, or overlapping, of two tetrachords, groups of four tones each, in which the lowest note of the upper tetrachord was also the highest note of the lower tetrachord.

synapte (sĭn-ăp'-tē) Grk. n.

Litany: a form of responsive prayer in the Oriental or Greek church corresponding to the litany of the western churches, Roman Catholic and Anglican. It is the deacon's litany recited at the beginning of the liturgy in the Greek Church; the deacon sings the petition and the choir or congregation responds, as, Deacon: In peace let us pray of the Lord. Choir or people: Kyrie eleison: Lord, have mercy.

synaulia (sĭ-naw'-lĭ-ä) Grk. n.

From aulos, a flute: a concert of flute music in which several instruments played alternately, but not together.

syncopate

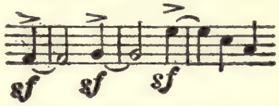
To give an irregular accent to a note by beginning it on an unaccented part of the measure, and carrying the tone over into an accented part of the measure.

syncopated notes

When a natural accent or strong beat is suppressed or moved to an unaccented or weak beat, which is generally done by tying a note on a weak beat across the time of the strong beat immediately following, the note that is prolonged is said to be syncopated. The change of rhythm so affected is agreeably confusing.

syncopatio (sing-kō-pă'-shĭ-ō) Lat. n.
syncopation Eng.

The suppressing of the natural accent on the strong beat of a measure and giving it to the weak beat which would naturally be unaccented.



The natural accent would fall on the first note after the bar.

syncopato (sĭn-kō-pă'-tō) It. adj.

Literally, cut off, contracted, syncopated: that is, when the time value of a note is shortened by the following notes occurring before the beat is finished on which the first note began.

synemmenon (sĭ-nĕm'-ĕ-nŏn) Grk. n.

The tetrachord, group of four tones, found in the middle of the Greek scale, and composed of the following tones: d', c', b♭, a. It was a conjunct tetrachord because it overlapped the others.

synkopieren (zēn-kō-pē'-rĕn) Ger. v.

To syncopate; to make an irregular accent by syncopation.

synonyme (sē-nō-nēm') Fr. n.

A homophone, or musical synonym; a letter or character, or combination of same, denoting the same tone as another; for instance, D sharp is a synonyme of E flat.

syntolydian (sĭn-tō-lĭd'-ĭ-ăn) Grk. n.

See Hypolydian mode.

syntonic

A term applied to the comma, which word expresses a mathematical ratio in musical acoustics. The syntonic comma was an interval corresponding to the difference between a greater and a lesser whole tone, expressed in figures as the ratio 80:81.

syren

An obsolete spelling of siren.

syringe (sē-rănzh) Fr. n.
syrinx (sĭr'-ĭngks) Grk. n.

The name syrinx was used by the Greeks interchangeably with Pan's pipes because of the mythological story of Pan's love for the beautiful nymph, Syrinx. While being pursued by him she came to the brink of a stream, where she called upon the gods for help, and in answer was turned into a reed growing along the bank. Pan heard the wind blowing among the reeds, and it suggested to him the possibility of the flute. Straightway he cut a reed and played upon it. See also Pan's pipes.

system Eng. n.

System (zēs′-tām) Ger. n.

1. English term, a group of staves connected with a brace, upon which a musical score is to be written. German term also called Liniensystem, line-system, the staff, which is five horizontal, parallel lines upon, between, above and below which the notes are written.

2. A method of calculating the relations of musical sounds, or an order of signs expressing them.

3. In Byzantine music a compound interval, made up of smaller intervals, like the octave, which is composed of five whole tones and two semitones.

4. In medieval and modern music a series of tones arranged and classified for use as in a mode or scale.

5. A code of rules in harmony; a system purporting to explain and reduce to a logical outline the many and various relations of tones.

systema (sĭs-tē′-mä) Grk. n.

In the ancient Greek music any wide intervals which could be divided into other intervals, as a tetrachord, which the Greeks divided into three smaller intervals.

2. Used to signify the hexachord or scale containing six tones.

3. This word has been incorporated into the Latin musical vocabularies, where it signifies staff.

système (sēs-tĕm) Fr. n.

1. The entire range of musical tones.

2. The range of tones, or compass, of any given instrument.

syzygia (sĭ-zĭg′-ĭ-ä) Grk. and Lat. n.

A chord; especially a consonant chord; a combination of sounds agreeable to the ear.

syzygia composita (sĭ-zĭg-ĭ-ä kŏm-pŏs′-ĭ-tä) Lat.

A composite chord; a triad, chord of three tones, with one of its tones doubled or repeated in a higher octave.

syzygia perfecta (sĭ-zĭg′-ĭ-ä pŭr-fĕk′-tä) Lat.

A triad, a chord of three tones.

syzygia propinqua (sĭ-zĭg′-ĭ-ä prō-pĭn′-kwä) Lat.

Near, or close chord; a chord in close harmony; a chord, the highest and the lowest tone of which, are less than an octave apart.

syzygia remota (sĭ-zĭg′-ĭ-ä rē-mō′-tä) Lat.

Literally, remote or distant chord: a chord in open harmony, the highest and the lowest tone being more than an octave apart.

syzygia simplex (sĭ-zĭg′-ĭ-ä sĭm′-plĕks) Lat.

A triad; a chord of three tones.

szopelka (shō-pĕl′-kä) Rus. n.

An oboe used in Russia and furnished with a brass mouthpiece. See also oboe.

T

ta, te, tee, to.

Syllables used by the Greeks in place of words in vocal music: syllables of solmisation, or the system in which the syllables do, re, mi, fa, sol, la, si, are applied to the different tones of the scale.

taballo (tä-bäl′-lō) It. n.

An obsolete word meaning kettledrum.

tabar (tä-bär′) It. n.

tabarde Old Eng. n.

See tabor.

tabl Egyptian n.

A drum used by the ancient Egyptians and made from a hollowed block of wood or from an earthenware vessel, over the opening of which was stretched a piece of skin. The drum was played by striking the skin head with the fingers.

tabl shamee Egyptian

A small drum which the Egyptians and Arabians wear suspended from their necks.

tablature

1. The system of note writing, generally.

2. The rules by which the Meistersingers of Germany were governed.

3. During the Fifteenth, Sixteenth, Seventeenth and Eighteenth Centu-

ries, different methods of note writing were employed. For example, the music for the lyre was written with different signs than that written for the flute. Each such style was called a tablature. In modern times a more general system of signs and staves is in use. The Tonic Sol-fa was a new tablature invented in the Nineteenth Century.

tablature, organ

See organ tablature.

table

The sounding-board or belly of an instrument.

table d'harmonie (tăbl dăr-mō-nē) **Fr.**

1. A sounding-board. That part of an instrument which reflects or throws out the sound.

2. A table or diagram of chords and intervals, or the differences in pitch between any two tones.

table d'instrument (tăbl dăñ-strü-măñ) Fr.

In instruments of the violin and guitar species, the upper plate of the body, the belly.

table du fond (tăbl dü fôn) **Fr.**

The back of the violin.

table-music

Music performed during a meal; music so printed that a number of people seated at opposite sides of a table could all sing from the same book. Many early psalm tunes and madrigals were so printed.

table-songs

Songs for male voices, formerly much used in German glee clubs.

tabor

A small shallow drum about the size of a tambourine. It was especially prominent among the European peasantry, where it served in the accompaniments to their dances. The performer carried the tabor suspended from his neck, beating it with his right hand while he played a pipe or small flute with his left.

taboret

A small tabor.

tabourin (tă-boo-răñ) **Fr. n.**

A tabor.

tabret

A small tabor.

tace (tä'-chĕ) It. v.

tacet (tä'-sĕt) Lat. v.

taci (tä'-chĕ) It. v.

taciasi (tă-chĭ-ä-sĭ) It. v.

Is silent: a direction meaning that the instrument to which it refers, is not to be played in passages so marked, as violino tacet, the violin is not to play.

tactus (tăk'-tŭs) Lat. **n.**

A beat: in ancient or medieval music, the motion of the hand in beating time. When the time consisted of one breve, or two whole notes to the measure it was marked tactus major, when it consisted of a semibreve or one whole note to the measure it was called tactus minor. In modern music the whole note is tactus major and the half note tactus minor.

Tafel (tä'-fĕl) Ger. **n.**

Table, as used in the compounds, Tafel music, table music, and Tafelklavier, table piano.

Tafelklavier (tä'-fĕl-klä-fēr') Ger. n.

Table piano: the square piano also called Tafelförmiges Klavier, table-shaped piano.

Tafelmusik (tä'-fĕl-moo-zēk') Ger. n.

Table music: part songs and glees to be sung at table.

tagliato (täl-yĭ-ä'-tō) It. **n.**

Clef: the character placed at the beginning of the staff to indicate the pitch of the notes on that staff.

taglio (täl'-yō) It. **n.**

A cut: a cut in music means omitting some part or parts. This is frequently done at some performance if the time is too short for the entire composition.

tail

That stroke of any note which runs perpendicularly upward or downward from its head.

tail-piece

In all instruments of the violin family the lower ends of the strings are fastened to a small triangular piece of wood, usually ebony, which is known as the tail-piece. It is situated on the top of the violin at the end farthest from the neck.

taille (tĭ'yŭ) Fr. n.

Originally applied only to the tenor voice in church music, but it is now applied to the tenor viol and violin, also to the tenor part of a composition.

taille de bassoon (tĭ'-yŭ dŭ băs-sôn) Fr.

A kind of large oboe, the music of which is written in the alto clef. Its natural key is F or E flat. The same as oboe de caccia.

taille de violon (tī′-yŭ dŭ vē-ō-lôn) Fr.
The viola, or tenor violin.

takigoto Jap. n.

takikoto Jap. n.
See koto.

Takt (täkt) Ger. n.
Time; measure: also spelled **Tact** in German.

Taktaccent (täkt′-äk-zĕnt) Ger. n.
Time accent; measure accent; primary accent; the accent on the first beat of the measure in every kind of time.

Taktart (täkt′-ärt) Ger. n.
Measure; time: species of time.

Takterstickung (täkt′-ĕr-shtĭk′-oongk) Ger. n.
Syncopation: a disturbance of the regular accent of a measure by beginning a note on an unaccented beat of a measure and carrying it over to another unaccented beat, across an accented beat. In this case the accent rightly belonging to the strong beat falls upon the first unaccented beat.

taktfest (täkt′-fĕst) Ger. adj.
Literally, time or beat steady; hence, steady or firm in keeping time, or beating time.

Taktführer (täkt-fü′-rĕr) Ger. n.
A musical conductor or leader.

Taktglied (täkt-glēt) Ger. n.
The measure note; a note indicated in the time signature as an even division of the measure, as three-four, three quarter notes to a measure, in which case the quarter note is the measure note.

takthalten (täkt′-häl-tĕn) Ger. v.
To hold time: to keep time.

taktieren (täk-tē′-rĕn) Ger. v.
To beat time.

Taktierstab (täk′-tēr-shtäb) Ger. n.
A baton or stick for beating time.

Taktlinie (täkt-lĭn′-ĕ) Ger. n.
A bar line; a line running vertically across the staff and serving to separate the measure.

taktmässig (täkt-mās-sĭkh) Ger. adj.
Comformable to the time; in time.

Taktmesser (täkt′-mĕs-sĕr) Ger. n.
A metronome; a mechanical device for marking the time in which a composition should be played.

Taktnote (täkt′-nō-tĕ) Ger. n.
A whole note.

Taktpause (täkt′-pôw-sĕ) Ger. n.
A rest, equivalent to a whole rest.

taktschlagen (täkt′-shlä-khĕn) Ger. v.
To beat time.

Taktschlager (täkt-shlä-khĕr) Ger. n.
Time beater; conductor.

Taktstock (täkt′-shtôk) Ger. n.
A stick for beating time; a baton.

Taktstrich (täkt′-shtrĭkh) Ger. n.
Literally, time stroke: a bar line, or line separating the measures.

Takttheil (täkt′-tīl) Ger. n.
A division of time.

Taktzeichen (täkt′-tsī′-khĕn) Ger. n.
Figures or signs at the beginning of a composition to show the time in which it is written.

talabalacco (tä-lä-bä-läk′-kō) It. n.
A name which has been given to a small kettledrum belonging to the Moors.

talan Hin. n.
A name applied to cymbals used by the Hindus.

tallone (täl-lō′-nĕ) It. n.
Heel: on the violin bow, the nut or projection at the lower end into which the strings are fastened.

talon (tä-lôn) Fr. n.
The heel: that part of the violin bow nearest the nut at the lower end which holds the hair. A direction in pedal playing on the organ. Abbr. t.

tambour (täñ-boor) Fr. n.
A drum: the great drum. Also, a drummer.

tambour chromatique (täñ-boor krô mä-tēk) Fr. n.
A set of eight drums of different sizes, each having a pedal, on which diatonic and chromatic scales and some chords can be played.

tambour de basque (täñ - boor dŭ bäsk) Fr.
A tambourine. See also **tambourine**.

tambour major (täñ-boor mä-zhôr′) Fr.
A drum major: the chief or first drummer of a regiment. One who marches in front of the band, keeping time with a long staff. Also the regimental drummer who instructs other drummers.

tambour roulante (täñ-boor roo-lănt) Fr.
The long drum: a drum having two heads which is held laterally and played on both heads with stuffed knob drumsticks held in both hands.

tamboura
A name applied to a stringed instrument which is used in many Oriental countries. It is very like the mandolin, but larger. The body is pear-

shaped and the neck long and narrow. It is strung with several wire strings which are plucked with the fingers.

tambouret (täñ-boo-rā) Fr. n.
See tambourine.

tambourin (täñ-boo-răn) Fr. n.
1. A dance which was sometimes given upon the stage, and which might be accompanied with a song. The measure was two-four and created a lively effect. The accompaniment was usually played upon the tambourine and was characterized by a continuous bass on one tone, either the tonic or dominant, in imitation of the rubbing of a finger upon the head of a tambourine.
2. See tabor and tambourine.

tambourine
A small drum consisting of a hoop over which is stretched a single head of skin. In the hoop are hung metal plates which, when the instrument is shaken, give forth a sound which has brought them the name of jingles. The head is struck by the fingers and emits a dull sound. The tambourine is used in Spain and southern Europe for accompanying dances, and also in the orchestra. In scores for this instrument notes with wavy stems call for a roll produced with the fingers, and notes with little vertical lines, call for jingles.

tambourineur (täñ-boo-rĭ-nŭr) Fr. n.
A drummer or tambourine player.

tamburaccio (täm-boo-răt′-chō) It. n.
Kettledrum; a large old drum; a tabor.

tamburello (täm-boo-rĕl′-lō) It. n.
A tambourine: a small drum.

tamburo (täm-boo′-rō) It. n.
A side drum: a drum having two heads of which only the upper one is beaten with wooden drumsticks.

tamburone (täm-boo-rō′-nĕ) It. n.
The big drum; the bass drum: this is the large two-headed drum used in orchestras and military bands. It is played by a drumstick ending in a large soft knob.

tamis (tă-mē′) Fr. n.
Literally, sieve: the pipe rack of an organ, so named because it is perforated with holes in which the pipes are held and supported.

tan-ta-ra
A word which occurs in English hunting songs and is probably intended to imitate the note of the horn.

Tanbur (tăn-boor′) Ger. n.
Tamburo; a side drum: a drum strung on the thigh of the player, and beaten with two wooden drumsticks. It is used chiefly in military music.

tandelnd (tĕn′-dĕlnt) Ger. adj.
Playful; trifling: as a direction, it means to perform the passage in a trifling, playful manner.

tanedor (tä-nĕ-dor′) Spa. n.
One who plays on a musical instrument.

taneroso (tä-nĕ-rō′-sō) It.
Tenderly: a direction meaning to be performed in a delicate and tender manner.

tangent
A wedge-shaped piece of brass which was fastened to the end of each key in the clavichord. When the key was depressed the tangent was sent up to the string, causing it to vibrate and at the same time acting as a bridge in determining the vibrating length of the string, and consequently the pitch of the tone.

Tangentenflügel (tän - khĕn′- tĕn - flü′-khĕl) Ger. n.
A name given to the clavichord when the case was shaped like that of the more modern grand piano. The first part of the word referred to the tangents which struck the strings, and flügel, meaning wing, was a term applied to the extension at the back of the case.

tanido (tä-nē′-dō) Spa.
Played, touched, tune, sound.

tantino (tän-tē′-nō) It.
A very little bit; moment; instant.

tanto (tän′-tō) It. adv.
So much; too much: as used in allegro non tanto, not so fast, not too fast, and in the direction in Beethoven's String Trio, op. 9, adagio ma non tanto, slow but not too slow.

tanto allegro, non (nōn tän′-tō äl-lā′-grō) It.
Not so quick.

tantum ergo (tän′-tŭm ŭr′-gō) Lat.
The beginning of the last two stanzas of the hymn, Pange, lingua gloriosi corporis mysterium, or, Sing, my tongue, the glorious mystery of His Flesh, sung in the Roman Catholic Church whenever the Eucharist is carried in procession, at the conclusion of the Ceremony of exposition, and at the office of Benediction. It is never sung except in the presence of the Eucharist and except as processional; is always sung kneeling. It is one of the most solemn hymns of the Catholic Church.

Tanz (tänts) Ger. n.

A dance: a musical composition to accompany dancing.

Tanze (tän'-tse) Ger. n.

Dances: the music to dances.

Tänzer (těn'-tsěr) Ger. n.

A dancer.

Tänzerin (těn'-tsěr-ĭn) Ger. n.

A female dancer.

Tanzkunst (tänts'-koonst) Ger. n.

The art of dancing.

Tanzlied (tänts'-lēt) Ger. n.

Dance song: dances having vocal parts, accompanying, or songs which may be danced to.

Tanzmusik (tänts-moo-zēk') Ger. n.
Tanzstuck (tänts'-shtük) Ger. n.

Dance piece; instrumental dance tunes: a general name for all instrumental dance music.

tap

A drum beat of a single note.

tapada (tä-pä'-dä) Spa. n.

See stop.

tapadello (tä-pä'-dhēl'-yō) Spa. n.

See open diapason.

taps

A military signal on drum or trumpet, meaning to extinguish lights and retire for the night.

tarabouk Tur. n.

A typical drum of Turkey, consisting of an earthenware vessel or goblet, over the mouth of which has been stretched a piece of parchment. It is played by striking with the fingers.

tarantella (tä-rän-těl'-lä) It. n.

A southern Italian dance which takes its name from the city of Tarentum, in Apulia. It is fabled variously to cure, and to be the result of the bite of the tarantula. The music is in six-eight time and continually increases in speed with irregular alternations of minor and major. It is danced by a man and woman, or two women who play castanets and tambourines, and formerly it was sung. The old form was in two-four or four-four time. As a form for brilliant solo pieces it has been much used by modern composers, among them being Chopin and Liszt.

tarantellina (tä-rän-těl-lē'-nä) It. n.

A short tarantella, which is an old Italian dance, said variously to have cured, and to have been the result of the bite of the tarantula: in the latter case the victim danced deliriously until death released him.

tarara (tä-rä-rä') Spa. n.

The sound of a trumpet as the signal for action.

tarau Burmah n.

An instrument having a body shaped similarly to that of the violin, but furnished with only three silk strings. A rude bow is used in playing it.

tardando (tär-dän'-dō) It. adv.
tardato (tär-dä'-tō) It. adj.
tardo (tär'-dō) It. adj.

Retarding the time; playing lingeringly; slow in time.

Tartini's tones

A name given to resultant tones because they were first observed by Tartini. See resultant tones.

tascara (täs-kä'-rä) Spa. n.

A Spanish dance of great antiquity, danced in southern France since the Middle Ages. Its name was derived from an absurd monster described by Cervantes in his writings.

Taschengeige (täsh'-ěn-gī-khě) Ger. n.

Pocket fiddle: a small, three stringed violin formerly used by dancing masters. The strings were tuned c, g, d.

tasseau (tăs-sō') Fr. n.

The mold on which the ribs and blocks of a violin are set up.

tastame (täs-tä'-mě) It. n.
Tastatur (täs-tä-toor') Ger. n.
tastatura (täs-tä-too'-rä) It. n.

1. Little predules played by way of trying an instrument.

2. The keys, the finger-board or keyboard of instruments of organ and piano species.

Taste (täs'-tě) Ger.

From the verb tasten, to touch. The key of a piano, organ or other instrument.

Tastenbrett (täs'-těn-brět) Ger. n.

Literally, touch, or keyboard; hence, the finger-board or the keyboard of an instrument.

Tastenschwanz (täs'-těn-shvänts) Ger. n.

The extremity of the keys on keyboard instruments.

Tastenstäbchen (täs' - těn - stěp'-khěn) Ger. n.

Fret: a small strip of wood or ivory placed on the finger-board of a stringed instrument, which causes the strings to produce higher notes when pressed against it.

Tastenwerk (täs'-těn-věrk) Ger. n.

A keyed instrument.

tastiera (täs-tē-ā'-rä) It. n.

The keys: the finger-board or keyboard of instruments of the organ and piano species. See also tastame.

tasto (täs'-tō) It. n.

Touch; feeling; hence, the thing touched, the key, the fret; the touch of a piano or organ. Abbr. t.

tasto solo (täs'-tō sō-lō) It.

The key alone: in old music, a direction written over parts of a composition where only the bass notes were to be played, the accompanying chords being omitted. The sign O or – indicates tasto solo.
Abbr. t. s.

tatto (tät'-tō) It. n.

The sense of touch; fineness of feeling: in music, the distinctive quality of touch characteristic of different musicians.

tattoo

In the army, the signal that brings soldiers to their quarters at night. It is given by either bugle or drum.

tche (chē) Chi. n.

A Chinese stringed instrument.

te

1. One of the syllables used by the ancient Greeks in their system of names for the different tones in the scale. It was the name of the parypate, or second syllable of the tetrachord, or unit of four notes into which their scale was divided.

2. The name given to the seventh tone, si, in the Tonic Sol-fa system. See also ta, te, tee, to.

té (tā) Fr. n.

The French name for C sharp. Same as ut dièse.

Te Deum Laudamus (te dē-ŭm läw-dā-mŭs or tă dā-oom lou-dä-moos) Lat.

We praise thee, O God: a hymn of praise of very early origin, in the form of a psalm, often attributed to St. Ambrose. It is sung in the Roman Catholic and Anglican Churches at the close of Matins, morning prayer, on feast days, and Sundays, except during penitential seasons.

teatro (tā-ä'-trō) It. n.

A theatre; a play house.

technic

That which relates only to the mechanical side of vocal or instrumental performance. It concerns the dexterity of the hands, and the distinctness and perfection of shading, displayed by the voice.

technicon

A finger gymnasium: a mechanical apparatus for training and strengthening the hands and fingers of players of keyboard instruments. It was invented by J. Brotherhood, of Montreal, Canada, in 1889.

techniphone

A toneless keyboard instrument for mechanical piano practise invented by A. K. Virgil, of New York, in 1883. See virgil practise-clavier.

technisch (těkh'-nĭsh) Ger. adj.

Technical: a word used to denote mechanical proficiency of execution.

teddeo (těd-dā'-ō) It. n.

Vulgarism for Te Deum.

tedesca (tě-děs'-kä) It. adj.

German, as used in the direction phrase, alla tedesca, in the German style. According to Bülow this has reference to waltz rhythm and invites changes of time.

tee

See ta, te, tee, to.

Teil (tīl) Ger. n.

A part: as used in Teil Töne, part or partial tones.

telephone-harp

A contrivance attached to a telephone, to enable large audiences to hear musical sounds.

tell-tale

In organ building the tell-tale is a small leaden weight on the side of an organ case, hung on a cord passing over a pulley. The other end of the cord is fastened to the cover of the bellows, which, as the bellows becomes empty, flattens down, drawing the weight along a slot, thus indicating the amount of wind in the bellows.

tema (tā'-mä) It. n.

The theme; the subject; the melody of a composition.

temperament

The division of the octaves in such intervals that practical harmony may be produced easily. This has been accomplished by dividing the octave into twelve equal semitones; each not quite accurate according to the mathematical theory of music, but yet so nearly true that the difference is not noticeable to the ear.

On a piano and similar instrument, D sharp and E flat are represented by the same black key. In reality, D sharp and E flat are not identical; if a piano were so tuned that D sharp and E flat were each true to their acoustic measurement, the very slight difference between them would require a separate key for each. But by disregarding the theoretic measurement and using the black key between the two white keys D and E as either D sharp or E flat, a simple method of tuning has been devised. The system now used, called equal temperament, is the simplest yet devised. In the old system of unequal temperament, some of the intervals, as the name indicates, were tuned true and others not. This made changing from one key to another much more complicated than at present. Called in French, temperament (tän-pā-rä-mäñ); in Italian, temperamento (tām-pĕ-rä-mĕn′-tō); and in German, temperatur (tām-pĕ-rä-toor′).

tempestosamente (tĕm-pĕs-tō-sä-mĕn′-tĕ) It. adv.

Stormily; furiously: to be rendered impetuously, passionately.

tempestoso (tĕm-pĕs-tō′-sō) It. adj.

Tempestuous; impassioned; rendered in an impassioned style.

tempête (täñ-pĕt) Fr. n.

Storm; tempest: a Parisian dance, somewhat like a quadrille, in which the dancers were in parties of four couples, two couples side by side facing two opposite couples. The step was like the quadrille step, varied sometimes by the gallop introduced in the crossing of couples to each other's places, or advancing to the lines of the next set. This is usually danced to music in two-four time and quick tempo.

tempi dispari (tĕm′-pē dēs-pä′-rē) It.

Triple time, or that in which the number of beats in a measure is exactly divisible by three.

tempi pari (tĕm′-pĕ pä′-rĕ) It.

Duple time, or that in which the number of beats in a measure is exactly divisible by two.

templar (tĕm-plär′) Spa. v.

To soften, to moderate: to temper or tune an instrument.

tempo (tĕm′-pō) It. n.

The Italian word for time, which is used in English to designate the rate of movement in which a piece is played, or more properly the rate of the rhythm, the rapidity with which the natural accents follow one another. There are many graduations of tempo from very slow to very fast. See also time. Abbr. t., tem., temp.

tempo alla breve (tĕm′-pō äl′-lä brā′-vĕ) It.

Time of the breve, which equals four whole notes; time in which there are four quarter notes and two accents to the measure, played rather quickly.

tempo alla semibreve (tĕm′-pō äl′-lä sā-mĭ-brā′-vĕ)

Time of the semibreve: time in which there are four quarter notes to the measure and which is played moderately fast.

tempo binario (tĕm′-pō bĭ-nä′-rĭ-ō) It.

Duple time: time having two beats to the measure.

tempo commodo (tĕm′-pō kōm-mō′-dō) It.

Comfortable time; convenient time: in an easy moderate time.

tempo debole (tĕm′-pō dā′-bō-lĕ)

Weak time; weak beat: the unaccented part of a measure.

tempo di ballo (tĕm′-pō dē bäl′-lō) It.

Time of the ballo; in dance time; rather quick.

tempo di bolero (tĕm′-pō dē) It.; (bō-lā′-rō) Spa.

In the time of a bolero: having the rhythm of a bolero, that is, three quarter notes to the measure, and a lively rate of speed.

tempo di cappella (tĕm′-pō dē käp-pĕl′-lä) It.

In church time. The same as tempo alla breve.

tempo di minuetto (tĕm′-pō dē mē-noo-ĕt′-tō) It.

In the time of the minuet: the present meaning of this term is similar to allegretto, a rather lively time.

tempo forte (tĕm′-pō fôr′-tĕ) It.

Strong time: the accented beat of a measure.

tempo giusto (tĕm′-pō joos′-tō) It.

In just, exact time: to be played strictly according to the time indicated.

tempo maggiore (tĕm′-pō mäd-jō′-rĕ) It.

Greater time. The same as tempo alla breve.

tempo-mark

A word or phrase indicating the speed of a movement and thus establishing the time value of its notes. It does not indicate an absolute rate of speed, only the general character of the movement, unless a metronome mark is added for the sake of definiteness. There are three classes of marks, those indicating steady and fixed time, those indicating increasing time, and the ones indicating decreasing time.

tempo minore (tĕm′-pō mē-nō′-rĕ) It.
Lesser time: time having four quarter notes and four accents to the measure.

tempo ordinario (tĕm′-pō ôr-dĭ-nä′-rĭ-ō)
Ordinary time: moderately fast time having four quarter notes to the measure.

tempo perduto (tĕm′-pō pĕr-doo′-tō) It.
Lost time: irregular, unsteady time.

tempo primiero (tĕm′-pō pre-mĭ-ā′-rō)
See tempo primo.

tempo primo (tĕm′-pō prē′-mō) It.
First time: after a change of tempo a direction meaning to return to the original time in which the piece is written. Abbr. tem. 1°., tempo prim., t. p.

tempo reggiato (tĕm′-pō rā-jä′-tō) It.
The time to be accommodated to that of the solo performer. Equivalent to colla parte.

tempo rubato (tĕm′-pō roo-bä′-tō) It.
Robbed or stolen time; irregular time: a slight deviation from the tempo of the piece for purposes of expression, gained by retarding one note and quickening another, so that the time of each measure is not altered on the whole. Applied to a single tone and so relating to the movement of tones in one or two beats; or within the measure as a whole; or to a group of measures within which certain motives or tones are quickened and others retarded.

tempo, senza (tĕm′-pō sān′-tsä) It.
Without time: meaning that the time is left to the discretion of the performer. The same as a piacere. Abbr. s. t.

tempo ternario (tĕm′-pō tĕr-nä′-rĭ-ō)
Triple time: time in which the number of beats in a measure is divisible by three, as three-eight, six-eight or twelve-eight time.

Tempobezeichnung (tĕm-pō-bĕ-tsīkh′-noongk) Ger. n.
Time making: the sign that shows the kind of measure.

temporiser (täñ-pôr-ĭ-zā) Fr. v.
To delay; to temporize: in playing an accompaniment, to accommodate the time to that taken by the solo performer.

temps (täñ) Fr. n.
Time; time strike: the time divisions of a measure.

temps faible (täñ fĕbl) Fr.
Weak time: the weak or unaccented beat or beats of a measure.

temps frappé (täñ frăp-pā′) Fr.
Those parts of the measure where the conductor's baton beats a down stroke, hence, the accented parts of the measure.

temps levé (täñ lŭ-vā′) Fr.
The up-beats or unaccented parts of a measure.

tempus (tĕm′-pŭs) Lat. n.
Time: in medieval music the second of three divisions of mensurable music. Modus was a division of a maxim, then the longest note used, into longs, equal to half a maxim and the division of longs into breves, equal to half longs. Tempus was the division of breves into semibreves, a semibreve being equivalent in modern music to a whole note.

tempus binarium (tĕm′-pŭs bī-nā′-rĭ-ŭm) Lat.
Duple time: time in which the number of beats to the measure is divisible by two.

tempus imperfectum (tĕm′-pŭs ĭm-pŭr-fĕk′-tŭm) Lat.
Imperfect time: one species of time, employed in old mensurable music, in which a breve was equal in value to two semibreves, indicated by a half circle. C

tempus perfectum (tĕm′-pŭs pŭr-fĕk′-tŭm) Lat.
Perfect time: one species of time, in old mensurable music, in which a breve was equal to three semibreves; indicated by a circle. ○

tempus ternarium (tĕm′-pŭs tŭr-nā′-rĭ-ŭm) Lat.
Triple time: time in which the number of beats to a measure is divisible by three.

tenebræ (tĕn′-ĕ-brē) Lat. n.
Darkness: the name given to the solemn office sung in the Roman Catholic Church on three evenings of Holy Week, Wednesday, Maundy Thursday and Good Friday, being the Matins and Lauds assigned to those days. The name is given from the circumstance of extinguishing, during the course of the ceremony, all the candles in the sanctuary. These rites, as well as all others during this week, symbolize the darkness and gloom attending the crucifixion.

At the beginning of the service, six candles on the altar, and fifteen placed on a standard in triangular arrangement on the epistle, left, side, signify the lights of faith preached by the prophets and Christ; the triangular candlestick is the symbol of the Trinity.

At the repetition of the antiphons, responsive singing, fourteen of the candles arranged in the triangle, are extinguished, and at the last six verses of the Benedictus, which follows, the altar candles are put out, to teach that the Jews were deprived of the light of faith when they put the Saviour to death. The fifteenth candle, at the apex of the triangle, signifying the light of the world, Jesus Christ, is only hidden for a time behind the altar and is brought out again still burning. This is to show that Christ, though he died in his humanity was always alive in his divinity, by which he rose again.

In this darkness which pervades the sanctuary the Miserere, the cry for mercy, is sung with great effect, and the noise which follows represents the confusion of nature at the crucifixion.

tenendo (tĕ-nĕn′-dō) It. v.

To sustain; to hold: as used in the phrase, tenendo il canto, sustaining the melody.

teneramente (tā-nĕ-rä-mĕn′-tĕ) It. adv.

Delicately; tenderly: a direction slightly stronger than, but very similar in meaning to the term, dolce. It means that the passage so marked should be played delicately and tenderly but warmly withal.

tenerezza (tā-nĕ-rĕt′-tsä) It. n.

Tenderness: as used in the direction con tenerezza, to be rendered with tenderness.

tenero (tā′-nĕ-rō) It. adj.

Tender; soft; delicate in treatment.

tenete (tĕ-nā′-tĕ) It. v.

A direction meaning to keep; to hold; to sustain the tone.

teneur (tŭ-nŭr) Fr. n.

In religious music, the fixed melody around which other parts are written.

tenor

1. The name of the highest natural adult male voice next above the barytone, and ranging from C on the second space of the bass clef to C on the second line of the treble staff. This name is also given to some instruments of approximately the same pitch, such as tenor-violin. It comes from the Latin teneo, I hold, because in ancient music it held the melody or air, of plain song, then the only real part in composition.

2. The part written for the tenor voice. Abbr. t.

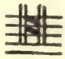
tenor C

1. The lowest C in the tenor voice, one octave below middle C.

2. The lowest string of the violas or tenor violin.

tenor clef

The tenor clef is the C clef placed on the fourth line of the staff, which see.



tenor, second

The lower tenor voice: a voice between tenor and barytone.

tenor staff

A staff marked with the tenor clef.

tenor trombone

The trombone which is used most extensively and is pitched to afford a compass similar to that of the tenor voice.

tenor violin

A violin about a seventh larger than the regular violin and three and a half tones lower in pitch. In pitch it corresponds to the tenor voice and its music is written in the C alto clef. Equivalent to viola.

tenore primo (tā-nō′-rĕ prē′-mō) It.

First tenor; the highest tenor voice.

tenore ripieno (tā-nō′-rĕ rē-pē-ā′-nō) It.

The tenor of a grand chorus.

tenore secondo (tā-nō′-rĕ sā-kôn′-dō) It.

The lower tenor voice: the voice between tenor and barytone.

tenorist (tĕn-ō-rēst′) Ger. n.

One who sings tenor.

tenoroon

One name for the obsolete oboe da caccia and derived from the fact that it was the tenor member of the oboe family. See oboe do caccia.

Tenorposaune (tĕn - ōr - pō - zôw′- nĕ) Ger. n.

The tenor trombone: the trombone of tenor pitch, or middle trombone, having a range of tone from B flat to C above the tenor clef.

Tenorschlüssel (tā-nôr-shlüs′-sĕl) Ger. n.

The tenor clef; the C clef on the fourth line of the staff. See also tenor clef.

Tenorstimme (tā-nôr-shtĭm′-mĕ) Ger. n.

The tenor voice or part.

Tenorzeichen (tä-nôr-tsī-khĕn) Ger. n.
The tenor sign: the tenor clef.

tensile
Susceptible of tension: a term applied to all stringed instruments on account of the tension of their strings.

tentellare (tĕn-tĕl-lä′-rĕ) It. v.
To tingle; to resound; to jingle.

tenth
An interval of an octave plus two degrees.

tenu (tŭ-nü) Fr. adj.

tenuto (tā-noo′-tō) It. adj.
Held; sustained: a direction frequently used in piano music, signifying that the notes are to be held on or sustained their full value: indicated by the sign – . Abbr. ten.

téorbe (tā-ôrb) Fr. n.
See theorbo.

teoretico (tā-ō-rā′-tĭ-kō) It. adj.
Theoretical: written or performed according to the rules of the theory of music.

teoria (tā-ō-rē′-ä) It. n.
Theory: the scientific and abstract rules which govern the art of music in all its branches.

tepidamente (tā-pē-dä-mĕn′-tĕ) It. adv.
A direction meaning that the part so marked is to be rendered in an even and unimpassioned style.

tepidita (tā-pē-dĭ-tä′) It. n.
Coldness; indifference.

teponzatli n.
A kind of Aztec drum still used by the aborigines of Central America and Mexico. It consists of a section of log from two to five feet long, left round in the ruder specimens, but carefully squared in the more elaborate ones. It is used in a horizontal position and is hollowed out from below so as to leave the ends two or three inches thick, and the top part or belly only a few inches through. In the belly are made two parallel lengthwise incisions, connected by a shorter one cross-wise. The two tongues left between these incisions yield an interval of a third or fourth, fifth or sixth or octave apart, in different instruments. This drum is beaten by two sticks having the heads covered with wool or an elastic gum. The instrument is used to mark the rhythm of music or to form an imperfect bass.

ter (tŭr) Lat. adv.
Thrice: a direction meaning that a passage or a verse, or part of a verse in a song, if so marked, is to be twice repeated.

ter sanctus (tŭr sănk′-tŭs) Lat.
Thrice holy: referring to the Holy, Holy, Holy, of Te Deum, a hymn which forms part of the daily matins of the Roman Catholic Church and is sung on all occasions of thanksgiving. It is also much used in Episcopal Church service.

ter unca (tŭr ŭn′-kä) Lat.
Three-hooked: an old name for the thirty-second note.

terce (tērs) Fr. n.
Third: in the Roman Catholic Church and in the Anglican Church, the third division of the seven periods of daily prayer, called the canonical hours. It falls half way between sunrise and noon.

tercet (tĕr-sā) Fr. n.
A triplet: a group of three notes played in the time usually given to two similar notes, as three eighth notes played in the time usually given to two eighth notes.

terms, musical
Words and phrases applied to musical passages to indicate the manner in which they should be performed. Also the names of instruments or parts of instruments, the names of different kinds of compositions and parts of compositions and the different parts and qualities of the human voice.

ternaire (tĕr-nār) Fr. adj.

ternario (tĕr-nä′-rĭō) It. adj.

ternary (tŭr′-nă-rĭ) Eng.
Proceeding by threes; consisting of three; as used in the phrases, ternario tempo, triple time.

ternary form
A form of composition consisting of three divisions combining two different primary forms. The principal song-form comes first, is followed by a second subordinate song-form in a softer key, and is frequently called a trio, then comes a repetition of the first song-form in the original key. This is the most commonly used form and in it are written dances such as the polonaise, gavotte, minuet and most of the old dances.

ternary measure
Three-fold measure; triple time: time in which the number of beats to a measure, is divisible by three; perfect time.

terpodion (tŭr-pō′-dĭ-ŏn) n.
A keyboard instrument having a compass of six octaves, and invented by J. D. Buschmann, of Berlin, in 1816.

Within the case a wooden cylinder is made to revolve by a treadle. The keys press down steel wands or bars against the cylinder, thus producing the sounds.

Terpsichore (tŭrp-sĭk′-ō-rē) Grk. n.

Literally, delighting in the dance: in classical mythology the name of the muse of choral dance and the dramatic chorus which was developed from it. During the last days of the Greek religion she was associated more closely with lyric poetry and is represented in art as a graceful figure, draped in flowing robes, usually seated and bearing a lyre.

terpsichorean (tŭrp-sĭ-kō-rē′-ăn) Grk. adj.

Relating to Terpsichore, the muse of choral dance and song: hence, relating to anything in choral form.

tertia (tŭr′-shĭa) Lat. adj.

Third.

1. The third of the canonical hours, i. e., the seven periods of daily prayers in the Roman Catholic Church.

2. An interval of two tones, four half steps.

3. An organ stop composed of pipes tuned to produce tones the interval of a third, two tones, or a tenth, two tones and an octave higher than the ordinary pitch of the corresponding keys of the keyboard.

tertia modi (tŭr-shĭä mō′-dī) Lat.

The third degree of a scale: the degree named mi in the Tonic Sol-fa system.

tertian

An organ stop: it is formed of two rows of pipes and combines a tierce, a stop pitched a seventeenth above the foundation pipes, and a larigot, a stop of extremely shrill register.

Tertianzweifach (tĕr-tsĭ-än-tsvī′-fäkh) Ger. n.

Literally, doubled **tertian**. See also tertian.

Terz (terts) Ger. n.

Third: the interval of a third, that is, two whole tones and one half tone.

terza maggoire (tĕr-tsä mäd-jō-rĕ) It.

The major third: an interval measured by four half steps.

terza mano (tĕr′-tsä mä′-nō) It.

Literally, third hand: an octave coupler on the organ, that is, a contrivance which connects keys an octave apart and causes them to be depressed simultaneously. The name doubtless comes from the fact that by this means the work of three hands is performed.

terza minore (tĕr′-tsä mē-nō′-rĕ) It.

Minor third; an interval measured by three half steps.

terzadecima (tĕr′-tsä-dā′-chē-mä) It. n.

A thirteenth: that is, an interval of an octave and a sixth, or an octave plus the fifth tone above or below it, making twelve diatonic degrees, or thirteen tones.

Terzdecimole (tĕrts′-dā-tsĭ-mō′-lĕ) Ger. n.

A group of thirteen notes to be performed in the time given to eight or twelve.

Terzett (tĕr-tsĕt′) Ger. n.

terzetto (tĕr-tsĕt′-tō) It. n.

A short piece for three voices or in a few instances for three instruments. This may mean any combination of three voices, three trebles, three male voices or mixed voices.

Terzia (tĕr′-tsĭ-ä) Ger. n.

1. Third: an interval of two and one-half degrees.

2. An organ stop sounding a third or a tenth, an octave plus two degrees, above the foundation stop.

3. The third canonical hour.

Terznöte (tĕrts-flā-tĕ) Ger. n.

A small flute of the same construction as the ordinary flute used in the orchestra, but pitched the interval of a third higher.

Terzina (tĕr-tsē′-nä) It. n.

A triplet: a group of three notes played in the time usually given to two notes of similar value.

terzo (tĕr′-tsō) It. n.

See Terz.

Terzquartakkord (tĕrts-kwärt′-äk-kôrd) Ger. n.

The second inversion of the chord of the dominant seventh. The chord of the dominant seventh is a chord founded on the dominant or fifth note of a scale, plus notes at intervals of a third, a fifth and a seventh, respectively. The second inversion of this chord takes its fifth interval as a bass and adds the notes at intervals of a third, a fourth and a sixth above that fifth or bass.

Terzquartsextakkord (tĕrts-kwärt′-sĕks′-äk-kôrd) Ger. n.

The same as Terzquartakkord.

Terzquintsexakkord (tĕrts′-kwĭnt′-sĕks-äk-kôrd) Ger. n.

The first inversion of the chord of the dominant seventh, that is, a chord beginning on the dominant or fifth note of the scale to which are added notes at intervals of a fifth and a sixth above it.

tessitura (tĕs-sĭ-too′-rä) It. n.

The web, the texture: the position or pitch of the majority of notes of a piece, with relation to the compass of the voice or instrument for which it is written. For example, if the majority of the notes of a violin passage lie on the E string, that passage is said to be high.

Terztöne (tĕrts′-tā-nĕ) Ger. n.

Third tones: tones whose pitch are determined by reaching them through skips of two and a half degrees above or below the standard tone, C.

tessiture

Literally, the web: the average pitch of a composition or of a part of it. The idea is that this pitch runs through the piece like a web.

testa (tĕs′-tä) It. n.

Head: the upper register of the voice, the tones of which are produced in the head.

testo (tĕs′-tō) It. n.

Text: the text, subject or theme of a composition; the libretto of an opera; the words of a song. When the words of a song are well written it is said to have a good testo.

testudo (tĕs-tū′-dō) Lat. n.

A name which the Romans gave to the lyre, an instrument whose discovery is based upon a mythological story. The god Mercury is said to have found upon the sand a tortoise shell across which the sinews had been stretched taut by the wind and sun. The word testudo alludes to the tortoise shell. See also Mercurian lyre.

tête (tĕt) Fr. n.

Head.

1. The head of a note.
2. The beautiful curve that terminates the head of the violin.

tetrachord

A scale division of four tones that was used as a unit of measurement in Greek music and plain-song. The tetrachord used in plain-song comprised an interval of a perfect fourth, or two and a half tones. In Greek music the extreme notes were fixed, but the middle ones were varied according to mode.

tetrachordal system

The early form of the Tonic Sol-fa system.

tetracorde (tĕt-rä-kôrd) Fr. n.

A scale division of four tones that was used as a unit of measurement in Greek music and early plain song. The tetrachord used in plain song comprised an interval of a perfect fourth, or two and a half tones. In Greek music the extreme notes of the tetrachord were fixed, but the middle sounds were varied, according to mode. Equivalent to tetrachord and tetracordo.

tetrachordon

A keyboard instrument similar in appearance to an upright piano. Instead of operating hammers which strike the strings the keys press the strings against a rosined cylinder of India rubber, which is kept in motion by means of treadles. Variety in the volume of tone is obtained only by regulating the pressure of the fingers upon the keys.

tetrachords, conjoint

In Greek music, scale divisions consisting of four tones in which the last note of one tetrachord, is also the first note of the following tetrachord.

tetracordo (tĕt-rä-kôr′-dō) It. n.

A scale division of four successive notes that was used as a unit of measurement in Greek music and early plain-song. The tetrachord used in plain-song comprised a perfect fourth, or an interval of two and a half tones. In Greek music the extreme notes are fixed, but the middle notes are varied according to mode. Equivalent to tetrachord and tetracorde.

tetrad

A name suggested but not widely adopted, for the chord of the seventh; the chord composed of the first note of a scale plus its third, fifth and seventh, that is, the notes four half steps, seven half steps and eleven half steps above the key note.

tetradiapason

The interval of four octaves.

tetrameter (tĕ-trăm′-ē-tĕr) Eng. adj. and n. from Grk.

A line of poetry consisting of four metrical feet.

tetraphone

An interval embracing three whole tones.

tetraphonia (tĕt-rä-fō′-nĭ-ä) Lat. n.

Very early music written in four parts.

tetratone

An interval including three whole tones.

the (thā) Grk. n.

One of the four words of the Greek sol-fa system which corresponds to the lychanos or third sound, of their unit of four sounds, called tetrachords.

Theil (tīl) Ger. n.

Part; divisions of a measure; a phrase, strain or component part of a piece; a composition.

Theilton (tīl'-tōn) Ger. n.

Part tone: the simple sounds or overtones which in composition with the fundamental sound form tones.

Thema (tā'-mä) Ger. n.

thema (thē'-mä) Grk. n.

Theme. See also **theme.**

thematic composition

thematic development

A style of writing counterpoint in which one or more themes first appear in one voice, perhaps the soprano, and are then repeated with or without variations, in the alto, tenor and bass. The themes are the most essential feature.

theme

Often used in the meaning of the general idea of a composition, but strictly, it refers to the extended subject which forms the groundwork of a composition. The several passages which constitute the theme are repeated over and over with variations.

Theorbe (tā'-ôr'-bĕ) Ger. n.

theórbe (tä-ôrb) Fr. n.

theorbo (thē-ôr'-bō) Eng. n.

An instrument popular during the Seventeenth Century. The body was pear-shaped, and with the extended neck constituted a total length of about four feet. The long neck was fitted with two groups of pegs for fastening the strings. One group was situated near the extreme end of the neck, and the other was nearer the body. The first accommodated longer bass strings, thus affording a much deeper tone for the instrument than if all the strings had been of one length. The increased volume of sound made it an important member of the orchestra. The two groups of pegs gave it the name of double-necked instrument. There were other large varieties having two necks, and all were nothing but enlarged lutes called into existence by the desire for more volume of sound.

Theoretiker (tā-ō-rā'-tĭ-kĕr) Ger. n.

A theorist: one versed in the theoretical side of music.

theoricien (tā-ō-rēs-yän) Fr. n.

A theorist; one versed in the theoretical side of music.

theory

The science of music: the principles governing sound and its production, as used in the composition and production of music.

thesis (thē'-sĭs) Grk. n.

A putting down: an ancient name for the down beat of baton or hand, which denoted the accented part of a measure.

theurgic hymns

Greek hymns of supposedly Egyptian origin, and the first of which we have any account in Greece. They are songs of incantation, such as those ascribed to Orpheus, and were performed in mysteries on the most solemn occasions.

theyau

See tarau.

thin

An adjective used to describe tones both vocal and instrumental which are lacking in richness and fulness and are of poor quality, also harmony that is meager and scanty.

thiorbo

An instrument extremely popular in the Seventeenth Century. It was a large kind of lute, having a double neck and two sets of tuning pegs, the lower set to hold the strings that lay on the fretted finger-board, and the other to hold the bass strings so that they did not lie against the finger-board but were used as open notes. It was much used to accompany the voice. The same as theorbo.

third

An interval between any tone of a scale and the next but one above or below it; it comprises four half steps.

third, diminished

Is equal to two half steps and is of rare occurrence. It is a half tone less than the minor third.

third flute

A flute that sounds the notes the next but one tone above that in which they are written.

third, greater

The interval of a major third or two whole tones.

third inversion

A term referring only to chords of the seventh, which are chords composed of a root, or fundamental tone, together with its third, four half tones from it, its fifth, seven half tones from it, and its seventh, eleven half tones from it. In the third inversion the seventh is in the lowest position, all the other members having been inverted an octave.

third, major

The major third is equal to four half steps.

third, minor

Is equal to three half steps.

third position

The left hand moves up toward the bridge, and the forefinger presses the same place that was pressed by the third finger in the first position.

third-shift

One of the positions of the left hand on the finger-board of the violin. In the third shift the first finger is on the note B. This is also called the double shift, but the term position is now more often used and the third shift corresponds with the fourth position.

third stave

The name given to the stave upon which is written the pedal music that is played by the feet in organ playing.

third-tones

Tones an interval of a third, or three diatonic degrees above other tones.

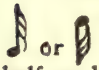
third voice

The tenor.

thirteenth

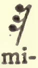
An interval composed of an octave and a sixth or nine half steps. It contains thirteen tones.

thirty-second note



A note having a thirty-second of the value of a whole note; also called a demisemiquaver, because it is one half as long as a semiquaver or sixteenth note.

thirty-second rest



A rest equal in time value to a thirty-second note, or demisemiquaver. Also called a demisemiquaver rest.

tho

One of the four words used by the ancient Greeks in their sol-fa system. It was the same as the nete or fourth sound in the tetrachord.

thoroughbass

A kind of musical shorthand in which only the notes of the bass were written. The other notes were indicated by figures placed above the

bass and denoting the intervals to be observed. See chord. The practise originated in Italy about the Sixteenth Century and was called basso continuo, or continuous bass, hence thoroughbass. A perfect knowledge of harmony is essential to play from a score prepared after this fashion. It was employed for two centuries in writing organ scores, and even now some organists prefer to interpret manuscripts so written. In fact, such productions may be considered more effective than when played from the more modern scores, where the organist is allowed no opportunity of interpretation according to his own taste. At present thoroughbass is used only in teaching musical theory. Before acquiring a sufficient knowledge of harmony the student must devote much time to analyzing music. This consists of writing under each chord the figures which would indicate it according to thoroughbass. The practise tends to make him familiar with the construction of any chord which he may meet in music.

three-eighth time

Having three eighth notes or their equivalent, to a measure.

three-four time

That kind of time in which a measure requires three quarter notes or an equivalent; written $\frac{3}{4}$

three-one time

That kind of time in which a measure requires three whole notes or an equivalent; written $\frac{3}{1 \text{ or } 3}$

three-step

The ordinary Viennese waltz, danced with gliding step in three-four time.

three-time

Triple time: time in which the number of beats to a measure is divisible by three.

three-two time

That kind of time in which a measure requiring three half notes or an equivalent; written $\frac{3}{2}$

threefold chord

A chord having three tones: a chord composed of a note plus its third and its fifth.

threnodia (thrē-nō′-dĭ-ä) Lat. and Grk. n.

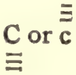
An elegy or funeral song.

threnody (thrĕn′-ō-dĭ) n.

Lamentation: a song of lamentation; an elegy or funeral song.

thrice-marked

The pitch of certain tones of the scale is designated by a letter under or over which three short lines or marks are placed, as, for instance, The first indicates that C belongs to the fifth octave below middle C, and the second that c belongs to the third octave above middle C.



through-composed

Some song writers take into consideration that the various stanzas of a song embody distinct ideas, and therefore compose individual accompaniments for each, thus attempting to accentuate the meaning. This style is termed through-composed.

thumb-position

In cello playing, one of the high positions of the left hand, in which the thumb leaves the neck of the instrument.

thumb-string

The melody string on the banjo.

Thürmer (tür′-mĕr) Ger. n.

Literally, warden of a tower or steeple, but also used to designate a public or town musician, as the warden's duty was to ring the bells of the tower.

Thurmgeläute (toorm′-gĕ-loi-tĕ) Ger. n.

1. The set of bells of a tower.
2. The ringing of bells in a tower.

tibia (tĭb′-ĭ-ä) Lat. n.

Literally, shin-bone.

1. A name by which the ancient flute was known, doubtless because the primeval flute is supposed to have been discovered by blowing through the bone of a human leg.
2. A general name given to a number of stops on the organ.

tibiæ (tĭb′-ĭ-ē) Lat. n.

Plural form of tibia.

tibiæ dextræ (tĭb′-ĭ-ē dĕks′-trē) Lat.

Right hand flutes; when two flutes were played simultaneously by one performer, the one with which the right hand was employed was termed tibia dextra.

tibiæ impares (tĭb′-ĭ-ē ĭm-pā′-rēz) Lat.

Unequal flutes: a pair of flutes of unequal length and hence of different pitches, played upon by one performer simultaneously. The shorter pipe was held in the right hand and the longer and lower pitched one in the left, the mouthpiece being so arranged that both could be played at the same time.

tibiæ major (tĭb′-ĭ-ē mā′-jôr) Lat.

An organ-stop composed of pipes covered at the top and producing tones very similar in quality to those of the flute. The lowest pitch is three octaves below middle C.

tibiæ obliqua (tĭb′-ĭ-ē ŏb′-lī-kwā) Lat.

Oblique flutes: the name given to flutes when held transversely and blown through a hole in the side.

tibiæ pares (tĭb′-ĭ-ē pā′-rēz) Lat. n.

Equal flutes: two flutes of the same length, and hence the same pitch, one held in the right hand and one in the left of the performer and having their mouthpieces so arranged that they could be blown simultaneously.

tibiæ utricularis (tĭb′-ĭ-ē ū′-trĭk-ū-lăr′-ĭs) Lat.

The name by which the Romans knew the bagpipes. See also bagpipe.

tibiæ vasca (tĭb′-ĭ-ē văs′-kä) Lat. n.

See tibiæ obliqua.

tibicen (tĭ-bī-sĕn) Lat. n., fem.

A flute player.

tibicina (tĭb-ĭ-sē′-nä) Lat. n., fem.

A female flute player.

tibicinium (tĭb-ĭ-sĭn′-ŭm) Lat. n.

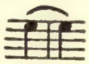
A piping.

tie

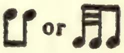
A curved line placed over two or more notes of the same pitch to indicate that they are to be played as one note equal to their united time value.

tied-notes

1. Two notes or more, of the same pitch, connected by a curved line are tied, and are played continuously as if but one note, unless the notes are dotted.



2. Notes, such as eighths or sixteenths, united by one or two heavy strokes instead of having separate tails.



tier (tēf) Ger. adj.

Deep; low in tone.

Tiefer (tē′-fĕr) Ger. n.

That which makes deeper: deeper, lower, that which makes an octave below.

tieftönend (tēf-tā′-nĕnt) Ger. adj.

Deep toned.

tier

In the organ a row of pipes containing one pipe to each key of the keyboard.

tierce (tĭ-ĕrs) Fr. n.

1. A third.
2. The third canonical hour; a re-

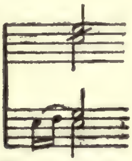
ligious service which takes place the third hour of the day.

3. An organ stop tuned a seventeenth above the principal foundation stops known as the diapasons.

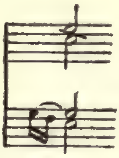
4. The fourth harmonic of any given tone, that is, the overtone produced by one-fifth of a vibrating string.

tierce coulée (tĭ-ĕrs koo′-lā) Fr.

An obsolete sliding grace which moves in intervals of thirds.



When ascending



When descending

tierce de Picardie (tĭ-ĕrs dŭ pē-kăr-dē) Fr.

Literally, tierce of Picardy: the interval of a major third, four half steps, introduced in the closing chord of a composition in the minor mode, which has the minor third, three half steps, and minor sixth, eight half steps. The custom is supposed to have originated in Picardy.

tierce stop

A group of pipes in the organ tuned the interval of a third, plus two octaves above the normal pitch of the keys which sound them.

tierce tones

Those tones separated by intervals of a major third, or two whole tones.

tige (tēzh) Fr. n.

Stem; body; stalk: the wooden part of the violin bow. Also a drumstick.

timbalarion

A series of eight drums tuned chromatically; each one is furnished with a pedal operating a stick and making it possible to play some diatonic and chromatic scales and even some chords.

timbal

Kettledrum: a drum consisting of a hemispherical metal shell mounted on three legs and covered with a parchment head. It is beaten with sticks of wood or whalebone having sponge on the heads.

timbalier (tăn-băl-yā) Fr. n.

One who plays the kettledrum.

timballo (tĭm-băl′-lō) It. n.

The same as timbal.

timballone (tĭm-băl-lō′-nĕ) It. n.

A stop in the organ composed of

pipes which produce tones somewhat resembling those of a kettledrum. The stop is connected with the pedals.

timbre (tăñ-br) Fr. n.

1. The quality of tone.

2. A fixed bell having no clapper, and struck by a clapper from without.

3. The sound of a bell that is struck by a hammer.

4. The snare of a drum, that is, the pieces of gut stretched across the lower head of the snare drum to muffle its sound.

timbrel

A name which occurs in the Bible and which refers to the tambourine of the Hebrews. See also tambourine.

time

This word has caused much confusion as to its true musical meaning. It may signify duration, as when the time of a note is referred to, meaning the length to which it is to be held. Time may mean the rapidity of movement of a composition, as slow time or fast time, indicated by such words as lento and allegro. The meaning most frequently inferred is the division of a measure into equal fractional parts, taking a whole note for the unit of value, so that a standard is established for the rhythmical movement of the composition. In this sense, time is indicated by a fraction, placed at the beginning of a composition, the numerator of which tells the number of notes of a given kind to be found in a measure, the denominator designating what kind of a note is used as a unit of value. The expression $\frac{7}{8}$ shows that the equivalent of seven eighth notes is required to fill up a measure. There are two kinds of time, duple and triple, and each of these may be compound. When the number of beats in a measure is exactly divisible by two, the time is duple, when by three, it is triple. In compound duple time the number of beats in a measure is still divisible by two, but each beat contains a dotted note divisible by three, or its equivalent. In compound triple time the number of beats is divisible by three and each beat also contains a dotted note divisible by three. See tables at the foot of page 526, and on the following pages, 527 and 528, which contain the different kinds of time with French, Italian and German equivalents.

time, imperfect
Time in which the number of beats in a measure is not divisible by three, as four-four time.

time, perfect
In medieval music, a measure having a time value of three beats; medieval triple time. It was called perfect time because it had three beats, and three was considered the most perfect of all numbers, out of deference for the Blessed Trinity. The signature was a complete circle, the most perfect of all figures.

time signature
Figures in the form of a fraction placed immediately after the clef at the beginning of a composition to indicate the time, as $\frac{3}{4}$ three quarter notes to a measure; $\frac{6}{8}$ six eighth notes to a measure.

time-table
A table representing the forms and proportionate duration of all the notes used in mensurable music, or music in which the notes have a difficult time value.

timidezza (tē-mĭ-dĕd′-tsä) It. n.
Timidity: as used in con timidezza, in a style expressive of fear and hesitation.

timore (tĭ-mō′-rĕ) It. n.
Fear; apprehension.

timorosamente (tĭ-mō-rō-sä-mĕn′-tĕ) It. adv.
Timidly; hesitatingly.

timoroso (tĭ-mō-rō′-sō) It. adj.
Timid; hesitating.

timpanisto (tĭm-pä-nēs′-tō) It. n.
One who plays the drum or timbrel.

timpano (tēm′-pä-nō) It. n.
A kettledrum: a drum consisting of a hemispherical metal shell mounted

Tables of Time

English			French	Italian	German
Duple or Common Time			Mesures à deux ou quatre tempo	Tempi pari	Geradertakt
Signatures	No. of beats in a measure	simple	binaire	semplice	einfacher
2/2	2	two-two	deux-deux	a cappella or alla breve	Zweizweiteltakt
2/4	2	two-four	deux-quatre	que-quarti or quattro-due	Zweivierteltakt
2/8	2	two-eight	deux-huit	due-ottavi or otto-due	Zweiachteltakt
4/2	4	four-two	quatre-deux	quattro-mezzi or due-quattro	Vierzweiteltakt
4/4	4	four-four or common	quatre-quatre	quattro-quarti, quattro-quattro, binario or ordinario	Viervierteltakt
4/8	4	four-eight	quatre-huit	quattro-ottavi or otto-quattro	Vierachteltakt
4/16	4	four-sixteen	quatre-seize	quattro-sedicesimi or sedici-quattro	Viersechzehnteltakt
8/8	8	eight-eight	huit-huit	otto-ottavi or otto-otto	Achtachteltakt

Tables of Time (continued)

English			French	Italian	German
Duple time			Mesures à deux ou quatre temps	Tempi pari	Geradertakt
Signatures	No. of beats in a measure	compound	ternaire	composti	zusammengesetzter
6/2	2	six-two	six-deux	sei-mezzi or due-sei	Sechszweiteltakt
6/4	2	six-four	six-quatre	sei-quarti or quattro-sei	Sechsvierteltakt
6/8	2	six-eight	six-huit	sei-ottavi or otto-sei	Sechsachteltakt
6/16	2	six-sixteen	six-seize	sei-sedicesimi or sedici-sei	Sechssechzehnteltakt
12/4	4	twelve-four	douze-quatre	dodici-quarti or quattro dodici	Zwölfvierteltakt
12/8	4	twelve-eight	douze-huit	dodici-ottavi or otto-dodici	Zwölfachteltakt
12/16	4	twelve-sixteen	douze-seize	dodici-sedicesimi or sedici-dodici	Zwölfsechzehnteltakt
24/16	8	twenty-four-sixteen	vingt-quatre seize	ventiquattro-sedici or sedici-ventiquattro	Vierundzwanzigssechzehnteltakt

English			French	Italian	German
Triple time			Mesures à trois temps	Tempi dispari	Ungerader or Tripeltakt
Signatures	No. of beats in a measure	simple	binaire	semplice	einfacher
3 or 3/1	3	three-one	mesure à trois-un	uno-tre	Dreieinteltakt
3/2	3	three-two	mesure à trois-deux	tre-mezzi or due-tre	Dreizweiteltakt.
3/4	3	three-four	mesure à trois-quatre	tre-quarti or quattro-tre	Dreivierteltakt
3/8	3	three-eight	mesure à trois-huit	tre-ottavi or otto-tre	Dreiachteltakt

Tables of Time (concluded)

English			French	Italian	German
Triple time			Mesures à trois temps	Tempi dispari	Ungerader or Tripeltakt
Signatures	No. of beats in a measure	compound	ternaire	composi	zusammengesetzter
9/4	3	nine-four	mesure à neuf-quatre	nove-quarti or quattro-nove	Neunvierteltakt
9/8	3	nine-eight	mesure à neuf-huit	nove-ottavi or otto-nove	Neunachteltakt
9/16	3	nine-sixteen	mesure à neuf-seize	nove-sedicesimi or sedici-nove	Neunsechzehnteltakt
5/4	5	five-four	mesure à cinq-quatre	cinque-quarti or quattro-cinque	Fünfvierteltakt
5/8	5	five-eight	mesure à cinq-huit	cinque-ottavi or otto-cinque	Fünfachteltakt

on a tripod and having one parchment head which is beaten by sticks of wood or whalebone having soft heads. Sometimes only one stick is used and sometimes two. Abbr. tp., timp.

timpano coperto (tēm′-pä-nō kō-pĕr′-tō) It.

Muffled drums: drums having cloth put over the heads to muffle or deaden the sounds.

tinternell

An old dance mentioned by Halliwell. The name is derived from the French verb tinter, to ring, to tinkle.

tintinnabolo (tĭn-tĭn-nä′-bō-lō) It. **n.**

tintinnabulum (tĭn-tĭ-năb′-ūlŭm) Lat. **n.**

A small bell.

tintinnamento (tĭn-tĭn-nä-mĕn′-tō) It. **n.**

tintinnio (tĭn-tĭn-nē′-ō) It. **n.**

tintinno (tĭn-tēn′-nō) It. **n.**

A tinkling, jingling sound, as of little bells.

tinto (tēn′-tō) It. **n.**

Color: as used in the phrase, con tinto, to be performed with color, or expression.

tiorba (tĭ-ôr′-bä) It. **n.**

See theorbo.

tipping

In flute playing, a distinct articulation or sound given to every tone produced by the pulsation of the player's tongue against the roof of the mouth. This method of tone production ensures brilliant and crisp staccato notes.

tira tutto (tē′-rä toot′-tō) It.

A draw stop or pedal mechanism which brings into use all the pipes of an organ.

tirade (tē-răd) Fr. **n.**

The filling up of an interval between two notes with a run, or rapid succession of notes. This is used in both instrumental and vocal music.

tirana

A very graceful Andalusian dance to rhythmical music in six-eight time. The words of the song accompanying the dance are written in coplas or stanzas of four lines each. This dance is generally performed to guitar accompaniment.

tirant (tē-räñ) Fr. **n.**

A strap, a brace: a button; the chord of a drum: a stop knob, the projecting handle of an organ stop.

tirant à coupler (tē-räñ ā koo-plā) Fr.

The stop knob of a coupler. See also coupler.

tirarsi, da (dä tē-rär′-sē) It.

To be drawn out: a slide, as indicated in tromba da tirarsi, a slide trumpet. A trumpet which produces its gradation of tone by means of a metal slide that moves within the large main tube of the trumpet.

tirasse (tĭ-răs) Fr. n.

1. In small organs a pedal keyboard which does not act upon pipes of its own, but upon base keys of the manual or principal keyboard.

2. Pedal coupler.

tirata (tē-rä'-tä) It. adj.

Stretched; drawn: a triade; a rapid run of small notes filling in the interval between two large notes.

tiré (tē-rā) Fr. v.

To draw: a direction meaning to use the down-stroke of the bow in violin playing.

tirez (tē-rā) Fr. v.

To draw: a direction meaning to use the down bow, that is, to draw the bow across the strings from the nut nearest the hand to the point.

tirolese (tē-rō-lā'-zĕ) It. n.

A dance. See also Tyrolienne.

Tirolienne (tē-rōl-yĕn) Fr. adj.

Tyrolese: a Tyrolese dance, really a modified form of Ländler of which the characteristic feature is the Jodler, especially as a refrain. A modern round dance in three-four time and easy movement. This name was also applied to ballet music that was supposed to imitate the dances of the Bavarian peasantry. The best example of this artificial Tirolienne may be found in Act III. of Rossini's, Guillaume Tell.

Tischharfe (tĭsh'-här-fĕ) Ger. n.

Literally, a table harp: an autoharp which is placed upon a table to be played. See also autoharp.

titty (tziti) Hin. n.

The name of the Hindoo bagpipe.

to (tō) Grk.

One of the names of the four sounds in the Greek sol-fa system and answering to the fourth sound of the tetrachord, or unit of four notes, into which they divided their scales. See also ta, te, tee, to.

tobend (tō'-bĕnt) Ger. adj.

Tempestuous; boisterous: to be rendered blusteringly, tempestuously.

toccata (tôk-kä-tä) It. n.

1. From the Italian tocarre, meaning to touch. A form of composition for keyboard instruments and so written as to exhibit the touch and execution of the performer. The oldest toccatas were not definite in form but consisted largely of running passages, interspersed with shorter passages of imitation, such as are found in canon and fugue. Often but one part is found in a toccata and while not a decided theme or subject, asserts itself as principal musical thought by repetition. One of its chief characteristics is in the flowing movement of notes of equal length and like nature. The toccata lacks individuality and has for that reason never held an important place as a definite form, but Bach developed it further than had any previous writer, and used it to open a number of his fugues. He employed short movements of markedly different styles, giving it variety which it had not before possessed to any degree.

2. The lowest trumpet part in old trumpet music which filled the place the kettledrums now occupy in the orchestra.

toccatella (tôk-kä-tĕl'-lä) It. n.

toccatina (tôk-kä-tē'-nä) It. n.

A short toccata.

tocsin

An alarm bell; the ringing of an alarm bell.

Todtenglöckchen (tōt-ĕn-glĕk'-khĕn) Ger. n.

A funeral bell.

Todtenmarsch (tōt'-ĕn-märsh) Ger. n.

A funeral march.

Todtesgesang (tōt'-ĕs-gĕ-zäng) Ger. n.

Todteslied (tōt'-ĕs-lēt) Ger. n.

Death song: a funeral dirge or anthem.

toet horn Dutch

A bugle horn.

tolling

The ringing of a church bell in a slow and measured manner.

tom-tom

A general expression of the Hindus, meaning drums.

tombeau (tôn-bō) Fr. n.

Tomb: a dramatic elegy; an elegy of impassioned character.

tombestere (tôm'-bĕs-tŭr) Old Eng. n.

A female dancer who accompanied herself upon a tambourine which occasionally she threw into the air and caught again in her hand.

ton (tôn) Fr. n.

1. Tone; sound; melody; voice; the pitch of a note.

2. Also the scale or key, or mode.

3. Also a crook or curved metal tube fitted into the main tube of the trumpet to lower its pitch.

4. Formerly a name for tuning-fork.

5. Used in composition as ton d'eglise, church mode; ton majeur, the major key; ton ouvert, open or natural tone on a wind instrument.

Ton (tōn) Ger. n.

Tone; sound; melody; voice; pitch; key; mode: also much used in combination as, Tonabstand, interval; den Ton halten, to keep the pitch; Tonbildung, tone production.

ton bas (tôñ bä) Fr.

A deep, low tone.

ton bouché (tôñ boo-shā) Fr.

Stopped tone: in horn playing a tone produced by using one of the valves, in contrast to the open or natural tones.

ton de l'église (tôñ dŭ lā-glēz) Fr.

Church modes: the eight modes authorized by St. Gregory for intoning the religious offices. There were four principals called authentic modes and four subordinate or plagal modes based upon them. They were founded upon the Greek modes.

ton de réchange (tôñ dŭ rā-shäñzh) Fr.

Tone of the crook: the tone produced by inserting the crook, a curved metal tube, into the main tube of instruments like trumpet and horn. This lowers the pitch of the note and somewhat changes its quality.

ton de voix (tôñ dŭ vwä) Fr.

The tone of the voice.

ton du cor (tôñ dü kôr) Fr.

Same as ton de réchange.

ton entier (tôñ än-tĭ-ā) Fr.

A whole tone: a musical unit.

ton feint (tôñ făñ) Fr.

Feigned tone: an old term for a flatted tone, one that is lowered in pitch half a tone.

ton générateur (tôñ zhā-nā-ră-tŭr) Fr. n.

The ruling or principal key in which a piece is written.

ton majeur (tôñ mā-zhŭr) Fr.

The major key: a key in which the half tones fall between the third and fourth, and seventh and eighth notes both ascending and descending.

ton mineur (tôñ mē-nŭr) Fr.

The minor key: a key in which the third note is three half tones above the first note of the scale.

ton ouvert (tôñ oo-văr) Fr.

Open tone: a natural tone. On a wind instrument the tone produced when none of the stops are pressed. On a stringed instrument the tone produced when the string is not pressed against the frets with the left hand.

ton relatif (tôñ rŭ-lă-tēf') Fr.

Related key: a key is related to another key when they have two or more chords in common.

Tonabstand (tōn'-äp-shtänt) Ger. n.

The interval between two tones.

tonadica (tō-nä-dē'-kä) Spa. n.

tonadilla (tō-nä-dĕl'-yä) Spa. n.

A short tune or song; a musical interlude; a song of lively, cheerful character usually accompanied by a guitar.

tonæ ficti (tō'-nē fĭk'-tī) Lat.

The transposed church modes. In the notation of the church music of the Middle Ages the use of sharps was forbidden by the musical taste of the time and also by a bull issued by Pope John XXII. Hence, such semitones were never permitted to appear in the written music, but the demand for their use was acknowledged, and it became the custom for the singers to transpose from the originals as they performed.

tonal

Of or pertaining to tones, keys or modes.

tonal fugue

A fugue in which the answer is an imitation of the subject, only slightly altered in order that it will remain in the same key. This term is used in contradistinction to a real fugue in which the answer is an exact imitation of the subject but written in another key.

tonality

The unity in key relationship of a phrase or composition. In order to keep its tonality a composition must not stray beyond the limits of easy return to a key. Tonality is more important in purely instrumental music than in that accompanied by words, because in the latter case if tonality is not maintained the text will supply the meaning of a passage which otherwise would lack intelligibility. See also key.

tonante (tō-nän'-tĕ) It. adj.

Thundering; loud; tempestuous.

Tonanverwandschaft (tōn'-än-fĕr-vänd'-shäft) Ger. n.

Key relationship; said of keys having one or more chords in common.

Tonart (tōn'-ärt) Ger. n.

The key.

Tonbestimmung (tōn'-bā-shtĭm'-moongk) Ger. n.

The determining of tones by mathematics, that is, according to the number of their vibrations per second.

Tonbildung (tōn′-bĭl′-doongk) Ger. n.
Tone production.

Tonbühne (tōn′-bü-nĕ) Ger. n.
Literally, tone stage: orchestra, meaning the part of stage or of theatre or hall intended for the body of musicians.

Tondichter (tōn′-dĭkh′-tĕr) Ger. n.
A tone poet: a musical composer.

Tondichtung (tōn′-dĭkh′-toongk) Ger. n.
A musical composition.

tondo (tōn′-dō) It. n.
A plate, circle: round and full in tone.

Töne (tā′-nĕ) Ger. n., pl.
Tones. See also Ton.

tone
1. Any sound considered with reference to its pitch, timber or volume.
2. In acoustics a sound having definiteness and continuity enough so that its pitch, timber and volume may be readily estimated by the ear, and so that it may be employed in musical relations; musical sound as opposed to noise.
3. One of the larger intervals of the diatonic series or scale, a whole step or whole tone as distinguished from a half step or semitone.
4. In Gregorian music a melody or tune which tradition had associated with some particular text, as an ancient psalm tune.

tone-color
The individual quality which distinguishes the tone produced by a violin, horn, piano or any other instrument. The more common term is timber, from the French word timbre, originally signifying a bell or other resonant metallic instrument. The sense was subsequently extended to denote peculiar ringing tones and finally to denote the difference between tones which, though of identical pitch, produce dissimilar effects upon the ear.

tone, fundamental
1. There are three fundamental tones in any scale or key: the tonic or keynote, the dominant or fifth tone, and the subdominant or fourth tone.
2. The tone upon which is constructed a series of harmonics or partial tones, that go to make up the compound vibration we call tone.

tone, Gregorian
A melody written in the Gregorian style. See also Gregorian chants.

tone holes
The holes in the side of a flute or similar instrument, which are covered by the fingers to produce different tones.

tone, organ
A quality of musical tone which is characteristic of the pipe organ; such a tone as is given by the stop in a pipe organ called the open diapason.

tone-painting
Description expressed in music.

tone-poem
An expression of sentiment by means of a combination or succession of musical sounds.

tone, quarter
An interval equivalent to one-half of a semitone or half step as between D sharp and E flat on the violin.

tone-relationship
The connection or kinship between two tones which makes their association with each other easy and natural.

tönen (tā-nĕn) Ger. v.
To tune; to sound; to resound.

tönend (tā′-nĕnt) Ger. adj.
Sounding; resonant.

tones, partial
Secondary or collateral tones sounding with a primary fundamental tone, and produced by the partial vibrations of the body of which the entire vibration gives the primary tone. See also harmonic.

tonts, passing
Notes not forming a part of the harmony, but used to connect the essential tones in any two consecutive chords.

Tonfall (tōn′-fäl) Ger. n.
Tone-fall: a cadence; a musical ornament which usually appears at the end of a movement or part of a movement.

Tonfarbe (tōn′-fär-bĕ) Ger. n.
Tone, color: timber; the quality of a tone, whether dull or bright, light or heavy, clear or muffled.

Tonfolge (tōn′-fōl-khĕ) Ger. n.
A series or succession of sounds; a scale; tune; melody.

Tonführung (tōn′-für-oongk) Ger. n.
Tone carrying: a carrying of the melody from one key into another; modulation. The advance from one chord or tone to another chord or tone.

Tonfuss (tōn′-foos) Ger. n.
Foot-tone. See also Tonfall.

Tongang (tōn′-gäng) Ger. n.
Tune; melody.

Tongattung (tōn-gät′-toongk) Ger. n.
The character of the moods

whether major or minor. The selection of tones to use in a particular strain. The division of the octave.

Tongebung (tōn′-gĕ-boongk) Ger. n.
The production of tone.

Tongeschlecht (tōn′-gĕ-shlĕkht) Ger. n.
The character of the modes, whether major or minor. The selection of tones to use in a particular strain. The division of the octave. Same as Tongattung, only more correct.

tongue
1. (n.) In what is termed the reed of certain pipes in the organ, the vibrating slip of brass which produces the sound is called the tongue. See also reed.
2. (v.) To use the tongue in playing certain wind instruments, particularly the cornet. Special effects are produced by a variety of tongue thrusts while producing a tone. See also double-tonguing and triple-tonguing.

tongue pipes
Those pipes of the organ which are fitted with reeds.

tonguing
The production of tonal effects on flute and cornet by a certain method of using the tongue.

Tonhöhe (tōn′-hā-ĕ) Ger. n.
Tone height: the pitch of a tone.

toni, quinta (kwēn′-tä tō′-nē) It.
The fifth tone of the scale, or dominant.

toniæum (tō-nĭ-ē′-ŭm) Grk. n.
In ancient Greek music a division of the chromatic scale. In this division, the tetrachord or scale division of four tones rose in intervals of a half tone and a minor third or interval of three half tones.

tonic
The keynote of the scale: the chief note; the first note of the scale from which all others are built up.

tonic-chord
The chord built upon the keynote. The key chord on which a piece is written and with which it concludes.

tonic note
The keynote of any scale; the chief, fundamental, ground note.

tonic pedal
A pedal point which is the keynote or tonic, that is, the tonic occurring in the bass and held while the other parts continue.

tonic section
A section or part of a composition in the key in which the composition began, having a cadence, or ornamental passage near the end founded on the first note of that key.

Tonic Sol-fa
A system of writing music invented in England about 1812 by Sarah Glover, and perfected about thirty years later by Rev. John Curwen. In this system neither staves nor notes, as we know them, are used. The letters d r m f s l t, which are the initials of the syllables doh, ray, me, fah, soh, lah, te, are used instead. To indicate which octave above middle C is desired the little figures 1, 2, 3 are written at the right above the letter thus: d^1 d^2 r^3; and 1 2 3 placed at the right below the letter indicate one, two or three octaves below middle C, as d_1 d_2 r_3. Sharps are written de, re, etc., and flats da, ra, etc. The time is easily read from the position of the letter in the measure. Doh is always the keynote of the scale and ray is always a whole tone higher, me, a half tone, and so on.

tonica (tō′-nē-kä) It. n.
Tonika (tō′-nĕk-ä) Ger. n.
tonique (tō-nēk′) Fr. n.
Tonic.

Tonkunde (tōn′-koon-dĕ) Ger. n.
Tone-knowledge: the science of music.

Tonkunst (tōn′-koonst) Ger. n.
Tone art: the scientific plus the artistic knowledge of music.

Tonkunstschule (tōn′-koonst-shool′-ĕ) Ger. n.
Tone-science school: a school where the art and science of music are taught.

Tonlage (tōn′-lä-khĕ) Ger. n.
Tone position: the pitch of a tone, whether high or low.

Tonlehre (tōn′-lā-rĕ) Ger. n.
Tone-doctrine or tone-rule: acoustics, the science of tones.

Tonleiter (tōn′-lī-tĕr) Ger. n.
Tone-ladder: a scale.

Tonloch (tōn′-lokh) Ger. n.
Tone-hole: in wind instruments a hole that may be stopped by the finger, or a key, to change the pitch of the tone produced.

Tonmesser (tōn′-mĕs-sĕr) Ger. n.
Tone-measure: a monochord; an ancient instrument for exactly measuring the intervals of sounds according to mathematics. It consisted of one string stretched over a soundingboard, having a bridge sliding over a graduated scale by means of which

any division of the string could be isolated and its pitch obtained. Other similar instruments for measuring the intervals of sound.

Tonmessung (tōn'-mĕs'-soongk) Ger. n.
Synonym of Tonbestimmung.

tono (tō'-nō) It. n.
Tone; key.

Tonrein (tōn'-rīn) Ger. n.
Pure-tone: said of perfectly tuned violin strings; strings absolutely true to pitch.

Tonrunge (tōn-roong'-ĕ) Ger.
Literally, tone-rung, used as the step or rung of a ladder; a fugue, which is a composition consisting of a succession of melodies; a flight of melody. See also fugue.

Tonschluss (tōn'-shloos) Ger. n.
Final tone: cadence. See also Tonfall.

Tonschlüssel (tōn-shlüs'-sĕl) Ger. n.
Tone-key: the key; the keynote or first note of a scale.

Tonschrift (tōn'-shrĭft) Ger. n.
Tone-writing: musical notes, or symbols; written music.

Tonsetzkunst (tōn'-zĕts'-koonst) Ger. n.
Tone-composition art: the art of composition.

Ton-setzung (tōn'-zĕts'-oongk) Ger. n.
Tone-composition: a musical composition.

Tonsprache (tōn'-shprä'-khĕ) Ger. n.
Tone-language: the art of expressing thoughts and feelings in music.

Tonstück (tōn'-shtük) Ger. n.
A tone-piece: a musical composition.

Tonsystem (tōn'-zēs'-tām) Ger. n.
The system or theory of musical tones or sounds; the science of harmony; the systematic arrangement of sounds in their regular order or according to the rules of harmony.

tonus (tō'-nŭs) Lat. n.
A tone, that is, a whole tone: a major second or the interval between the first and second notes of the major scale. Also a mode or scale.

tonus currens (tō'-nŭs kŭr'-rĕnz) Lat.
Reciting tone: usually the dominant or fifth tone of a church mode on which most of the chanting is done.

tonus peregrinus (tō'-nŭs pĕr-ĕ-grī'-nŭs) Lat.
Mode, foreign tone, or a tone not in the key in which the passage is written.

Tonveränderung (tōn' - fār - ĕn' - dĕr - oongk) Ger. n.
Tone-change: modulation: the change of a piece from one key to another through tones that are common to both.

Tonverhalt (tōn'-fĕr-hält') Ger. n.
Tone-retention: rhythm.

Tonverwandschaft (tōn' - fār - vänd' - shäft) Ger. n.
Tone-relation: the nearness of tones one to the other.

Tonverziehung (tōn'-fār-tsē-hoongk') Ger. n.
Tone-distortion: taking a portion of the duration of time from one note and giving it to another. The same as Tempo rubato.

Tonwerk (tōn'-vĕrk) Ger. n.
Tone-work. See also Tonstück.

Tonwerkzeug (tōn'-vĕrk'-tsoig) Ger. n.
Tone-instrument: a musical instrument; the human voice, either natural or artificial; a musical apparatus.

Tonzeichen (tōn'-tsī'-khĕn) Ger. n.
Tone-mark: a note or other sign representing a tone; an accent.

toomourah (too-moo'-rä) Hin. n.
An East Indian or Hindoo tambourine.

tooroorее (too'-roo-rē')
A trumpet used by the Brahmins in religious processions.

toph (tôf) Heb. n.
An instrument like the tambourine, or a small hand-drum; known to the Hebrews before they left Syria.

toquet (tō-kā) Fr. n.
Literally, touch: one of the oldest kinds of instrumental composition. It displays the touch and execution of the player. One of the chief characteristics is its flowing movement in notes of the same pitch and equal length. See also toccato. Sometimes spelled touquet.

torcelli (tôr-chĕl'-lē) It. n.
An ancient Italian name for organs.

tosto (tôs'-tō) It. adj.
Quick; bold; rapid: as used in the phrase, piu tosto, by which Beethoven meant rather swift, and piu tosto presto, very fast, nearly to the degree of presto.

touch
The resistance to the fingers made by the key of a keyboard instrument; the touch is said to be light or heavy, according to the amount of resistance. Also touch is the peculiar manner of pressing the keys which gives to the playing of every person a distinct individuality.

touch, demi-legato (dĕm'-ĭ-lĕ-gä'-tō)
A touch in which the hand is gently raised with a wrist motion, the fingers

striking the keys a blow but not being instantly withdrawn.

touch, demi-staccato (dĕm′-ĭ-stäk-kä′-tō)

Striking the key and raising the hand quickly, retaining the note not more than half its full value.

touch d'orgue (toosh d'ôrg) Fr.

The key of an organ.

touch legato (lĕ-gä′-tō)

Binding touch: a sliding of the fingers off one key and on to the next. Holding down one key until the finger is on another. This gives a smooth and flowing effect and is indicated by a curved line over the notes to be so played. See also legato.

touch, staccato (stäk-kä′-tō)

A short, sudden striking of the keys which makes them sound very detached and crisp.

touche (toosh) Fr. n.

The touch:

1. A key of the piano.
2. A fret on a stringed instrument.
3. A finger-board with or without frets.

toucher (too-shā) Fr. n. and v.

To touch:

1. (v.) To play upon an instrument.
2. (n.) Touch, the manner of performing.

touchette (too-shĕt) Fr. n.

A fret: a thin strip of wood or ivory placed on a stringed instrument keyboard, against which the string is pressed to raise the tone.

toujours (too-shoor) Fr. adv.

Always: used in the same sense as sempre, continually, throughout.

tour de force (toor′ dŭ fôrs) Fr.

Roulades; runs and bravura passages to display the voice. Rapid instrumental passages of a showy nature.

tourdion (toor-dĭ-ôñ) Fr. n.

In many dances of the Sixteenth Century a dance step in triple time. It was usually the second part of a dance.

tourmenté (toor-mäñ-tā) Fr. adj.

Tormented; overdone: having too much ornament or too much eccentricity of harmony, instrumentation or composition.

tourne-boute (toorn-boot) Fr. n.

A musical instrument similar to a flute.

tourniquet (toor-nĭ-kā′) Fr. n.

A screw, plug or cap.

tout ensemble (too täñ-säñ′-bl) Fr.

All together: a phrase meaning that all the instruments are to play at once. Also, the whole together, the general effect of a piece.

toutari

A Hindoo bagpipe.

town pipes

Pipers who formerly were retained by many principal Scottish towns to assist in celebrating special holidays and festivals.

toy

An old English name for short pieces of frivolous character or dance tunes.

toy symphony

1. A symphony in C major for toy instruments written by Haydn, in 1788. It had parts for cuckoo-pipes playing C and G; a quail-call playing F, a trumpet and drum playing G and a triangle, besides two violins and a double bass viol. It has been several times imitated.
2. Any comic work employing toy instruments.

trabajar (trä-bä-här′) Spa. v.

To produce; to perform; to toil.

trabattere (trä-bät-tā′-rĕ) It. v.

To beat; to strike two things together.

trace

A link in the action operating the sliders which closes the pipes of the organ. The trace pulls the lever which draws out the sliders.

tracker

A thin strip of wood which is used in the organ for transmitting a pulling motion from one lever to another.

tract

Melodies of sorrowful expression, which during Lent, from Septuagesima to Easter Eve, are sung between the Gradual and the Allelujah in the Requiem mass, and on some other occasions in Roman Catholic services. The words are taken from the Psalms.

tracto (träk′-tō) Spa. n.

Versicles sung at mass between the Epistle and the Gospel.

Tractur (träk-toor′) Ger. n.

See tracker.

tractus (trăk′-tŭs) Lat. n.

Equivalent to tract. See also tract.

tradolce (trä-dōl′-chĕ) It. adj.

Very soft; sweet.

tradotto (trä-dôt′-tō) It. adj.

Translated; arranged; transposed: said of music when it is for an instrument or voice other than that for which it was originally composed.

traduzione (trä-doo-tsĭ-ō′-nĕ) It. n.
Translation; arrangement; translation from the terms used for one kind of instrument or voice to that for another.

tragedy, lyric
A tragedy accompanied by singing: a tragic opera.

tragen der Stimme (trä′-khĕn dĕr shtĭm′-mĕ) Ger.
To carry the voice: to glide smoothly from one note to another; said of voice and of bow instruments.

trainé (trĕ-nā) Fr. adj.
Dragged; slurred; bound: a passage to be played smoothly, with the notes detached, or heard, each one separately.

trait (trĕ) Fr. n.
A run, or rapid succession of notes; a passage, a phrase of a composition.

trait d' harmonie (trĕ dăr-mŭ-nē) Fr.
A sequence in harmony: a succession of chords.

trait d'octave (trĕ dôk-tăv) Fr.
The rule of the octave: the art of adding harmonies to the diatonic scale, using it as a bass and building the chords upon it. It was much used before the rules governing harmony were formulated.

traité (trĕ-tā) Fr. n.
A treatise: a treatise on theory or practise of music.

Traktur (träk-toor′) Ger. n.
Key mechanism within the organ. The term usually refers to the trackers. See also tracker.

trällern (trāl′-lĕrn) Ger. v.
To trill, to hum a tune.

tramoya (trä-mō′-jä) Spa. n.
Scene; operatic decoration; machinery used in theatres to represent sudden disappearances, wonderful feats and such things.

tranquillamente (trän-kwĭl-lä-mĕn′-tĕ) It. adv.
Calmly; quietly; in a quiet manner.

tranquillo (trän-kwĭl′-lō) It. n. and adj.
1. (n.) Tranquillity.
2. (adj.) Tranquil; quiet; calm.

transcription
The arrangement and adaptation of a composition for some voice or instrument other than that for which it was originally intended.

transcription uniform (trän̄-skrēp-yôn̄ ü-nē-fôrm) Fr.
In all French military bands the music for the transposing instruments, wind instruments which play notes in a different pitch from that in which they are written, is written in G clef an octave higher than it is ordinarily.

transient
Passing: chords, notes or modulations that are not principal but are only secondary.

transient chords
Those chords of whose harmony no account is meant to be taken. Chords which cause the melody to flow more smoothly but do not belong to the essential part of it.

transition
The sudden change from one key into the other, without preparation, or without using the common chords of both keys. A sudden change from one theme of a composition to another.

transitus (trăn′-sĭ-tŭs) Lat. n.
Progression from one chord to another by means of passing notes, or notes not essential to the harmony, and having a degree of the scale on either side of them, thus serving to render the harmony more smooth and effective.

transponieren (tränz-pō-nē-rĕn) Ger. v.
To transpose. See also transpose.

transponierende Instrumente (tränz-pō-nēr′-ĕn-dĕ ĭn-shtroo-mĕn-tĕ) Ger.
Transposing instruments: instruments that play their parts in a pitch different from that in which it is written.

transpose
In either writing out or performing a composition, to change it to a different key either higher or lower in pitch. In this case the note is substituted which corresponds to the note of the old scale, do, of the new taking the place of do, of the old scale, and so on.

transposed key
A key changed from that in which a composition was originally written. For example, a song written in the key of F for high voice might be transposed or changed into the key of D flat for a low voice while still retaining its original melody and harmony, each tone being changed in relative pitch.

transposer (trän̄-spô-zā) Fr. v.
Equivalent to transpose.

transposing instruments
1. Those wind instruments whose music is written in the key of C and not in the key in which they sound it. By this means the music is much

easier to read and is the same in all keys, the correct pitch being obtained by using instruments of different sizes or by inserting various lengths in the tube of the instrument.

2. Keyboard instruments, such as the piano, which are furnished with a device which either shifts the strings or the hammers so that a higher or lower pitch is obtained.

transpositeur (trãñs-pō-zĭ-tŭr′) Fr. n.

1. One who transposes.

2. A changeable valve invented by Gautrot. It can be applied to any brass wind instrument and can be so adjusted that the length of the tube will be changed so as to give the tones of any key. Without it a separate piece of tubing must be attached to the instrument in order to produce the tones of each key.

3. The keyboard of a transposing piano, invented by Auguste Wolff, of Paris, in 1873. It was made in duplicate, one row of keys above the other, the upper one to be drawn down when needed, bringing into use a second set of strings.

transposition

The act of changing a composition from the key in which it is written to another key.

transverse flute

A name applied to any flute which is blown into through a hole in the side near the larger end. It is also called cross flute and German flute, the first name referring to the position in which it is held, across the face, and the second to the fact that this method of holding it and blowing into it originated in Germany.

traquenard (trăk-năr) Fr. n.

Derived from tracque, a hunting term meaning to enclose the game in a wood, and nard, mat grass. A brisk French dance.

trascinando (trä-shĭ-nän′-dō) It.

Dragging; drawling; as strascinando l'acco, drawing the bow so that the tones are bound together. Synonym of strascinando.

trascritto (trä-skrĭt′-tō) It. adj.

Transcribed; copied: written or arranged for some voice or instrument other than the original.

trascrizione (trä-skrĭt-sĭ-ō′-nĕ) It. n.

A transcription: a writing or arranging a composition for some voice or instrument other than that for which it was originally intended.

trasportatc (trä-spôr-tä′-tō) It. adj.

Transported; transposed: a composition that has been arranged for an instrument or voice other than that for which it was originally written. The tone produced by some horns and trumpets which sound notes in a pitch different from that in which they are written.

trattato (trät-tä′-tō) It. n.

Treatise; dissertation: a treatise on the practise and theory of music.

trattenuto (trät-tĕ-noo′-tō) It. adj.

Detained; held back; retarding the tempo. Abbr. tratt.

Trauergesang (trow′-ĕr-gĕ-zäng′) Ger. n.

A mournful song; a dirge.

Trauermarsch (trow′-ĕr-märsh) Ger. n.

A funeral march.

trauervoll (trow′-ĕr-fōl) Ger. adj.

Mournful; sorrowful in character.

traurig (trôw′-rĭkh) Ger. adj.

Sad; heavy; mournful: to be rendered in a sad or mournful manner.

travaillé (tră-vī-yā) Fr. adj.

Worked: as used in the phrase, musique travaillée, music abounding in difficult passages.

Travailler (tră-vī-yā) Fr. v.

To labor. Said of an instrumental part when it leads the other parts which act as its accompaniment.

Traversflöte (trä-fĕrs′-flā-tĕ) Ger. n.

Transverse flute: a flute consisting of a conical tube of wood or metal, stopped at its wider end and having six finger holes and a number of keys.

traversière flute (trä-vĕr-sē-ăr′ flüt) Fr.

The transverse or cross flute.

trawangsa Java n.

A stringed instrument of the guitar family, very popular among the Javanese.

tre (trā) It. adj.

Three; as used in the phrase, à tre, for three voices or instruments.

tre corde (trā kôr′-dĕ) It.

Three strings: a direction in piano playing that means that the soft pedal is to be released. Abbr. t. c.

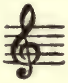
treadle, harp

The pedal of a harp. The use of the single action pedal raised a note, one semitone; the double action pedal, two semitones. See also harp.

treble

The highest vocal or instrumental part: the soprano voice or instrument for which the melody of the composition is usually written.

treble clef



The G clef on the second line of the staff.

treble, first

The highest treble, or soprano.

treble forte stop

A stop in cabinet organs which increases the volume of the treble tones, allowing the bass to remain soft.

treble, second

The low soprano.

treble staff

The staff upon which the treble clef is placed. The staff bearing the G clef on its second line, and used for music for treble voices and for instruments of high or medium pitch.

treble viol

The viol having the highest pitch and corresponding to the soprano voice.

treble voice

The soprano.

Tredezime (trā-dā'-tsē-mĕ) Ger. n.

A thirteenth: an interval of an octave plus five tones above.

Treffübung (trĕf'-üb-oongk) Ger. n.

Striking exercise: a singing exercise on the attack, or beginning of a duet, canon or other vocal piece, which deals with the pitch or time of entrance of the different parts.

treibend (trī-bĕnt) Ger. part.

Driving, urging; hastening: increasing the rate of time of a composition.

treizieme (trĕz-yĕm) Fr. n.

Thirteenth. An interval of an octave plus a sixth, or the next five tones above it.

tremando (trā-män'-dō) It. n.

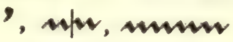
From the verb tremare, to tremble.

1. A note or chord played with great rapidity, so as to produce a tremulo or quivering effect. The vibration of the voice in singing caused by nervousness or bad tone production or used to create some special effect.

2. To be performed in a tremulous manner. The same as tremolando. Abbr., trem.

tremblement (trāñ-bl-mäñ) Fr. n.

A trembling or shaking: a trill, the rapid vibration of two alternating tones.



trembler (trāñ-blā) Fr. v.

To tremble; to shake: to execute a trill or shake.

tremblotant (trāñ-blō-tāñ) Fr. adj.

Tremulous; quivering.

tremendo (trā-mĕn'-dō) It. adj.

Tremendous; terrible; dreadful; horrible.

tremolando (trām-ō-län'-dō) It. part.

Trembling; quivering: a note or chord repeated with great rapidity and producing a quivering, fluttering effect. Abbr. trem.

tremolant

A mechanical device in the organ which produces a wavering effect or tremolo. It consists of a small bellows placed over a windchest, in the lower side of which is a covered opening. When the cover is removed, by pulling a stop knob in the front of the organ or by pressing a pedal, the wind rushes in from beneath and escapes through the little bellows into the pipes which are to be sounded. The inrushing air raises the cover of the bellows, escaping in a continuous stream, but as the cover rises it is stopped by a spring which forces it down again. This combined action continues causing the air to escape in puffs.

tremolo stop

The tremulant: a mechanism for causing a vibrating or throbbing effect in organ tones. It consists of a valve, having a movable top to which a spring and weight are attached. The currents of air forced through this valve, which is controlled by a draw stop, are partially checked. The up and down movement of the top of the valve gives a vibratory movement to the air, first checking it, then allowing admission into the pipe, and so causing the tremulous tone. Another contrivance found in some American organs is a fan-wheel placed in front of the windchest. When set in motion its vibrations break the currents of air and produce the tremulant tones.

tremore (trā-mō'-rĕ) It. n.

A trembling: to be rendered with a tremulous, fluttering effect.

tremulant

See tremolant.

tremulieren (trā-moo-lē'-rĕn) Ger. v.

To trill; to quiver; to execute a trill or tremulo: in playing bow instruments, to rapidly oscillate the finger on the string which it is stopping. The same as vibrato.

trenchmore

An old English country dance, supposedly of lively character and in triple or compound duple time.

trénise (trā-nĕz) Fr. n.

The fourth figure in a quadrille.

trenodia (trē-nō'-dĭ-ä) It. n. from Grk.

Funeral song: a dirge, or funeral anthem.

trental

In the Roman Catholic Church an office for the dead consisting of thirty masses.

très (trē) Fr. adv.

Very; most: as used in the phrase, très fort, very loud.

très lentement (tră lãñt-mäñ) Fr.

Very slowly: the movement so marked is to be performed in slow time.

tresca (trĕs'-kä) It. n.

A boisterous rustic dance; a rigadoon or jumping dance.

trescherella (trĕs-kĕ-rĕl'-lä) It. n.

A merry country dance, danced in fours. The diminutive form of trescone.

trescone (trĕs-kō'-nĕ) It.

A merry country dance, danced in fours.

Treter (trā-tĕr) Ger. n.

A treader: in old organs the bellows were operated by men who stood upon them and treaded as in a treadmill.

triad

A chord composed of three tones, the lowest of which is called the root. The second member is a third above the rest and the third member a fifth above the root.

triad, extreme

A chord of three tones which consists of a root, a major third, four half steps and an augmented fifth, eight half steps.

triad, harmonic

See harmonic triad.

triad, imperfect

See imperfect triad.

triad, major

See major triad.

triad, minor

See minor triad.

triad of the dominant

A chord of three tones which has as a root the fifth note of the scale, which is called the dominant tone of that scale.

triad of the tonic

A chord of three tones which has for the root the tonic or first note of the scale.

triad, perfect

See perfect triad.

triade (trē-ăd) Fr. n.

Triade; trinity: a chord of three notes. A chord consisting of the first note of a scale plus notes at intervals of a third and a fifth, respectively.

triangle

An orchestral instrument of percussion consisting of a steel bar bent into the form of a triangle with one corner slightly open. It is struck with another piece of metal, thus producing a clear tone which is used in marking time.

triangular harp

A harp having a triangular frame. Ancient harps were usually of this kind.

trias (trī'-ăs) Lat. n.

See triad.

trias deficiens (trī'-ăs dĕ-fĭsh'-ĭ-ĕnz) Lat.

An imperfect triad: a chord beginning on the seventh note of the scale and having intervals of three half tones between itself and the other two notes.

trias harmonica (trī'-ăs här-mŏn'-ĭ-kä) Lat.

A perfect triad: a chord consisting of the first note of a scale plus its third, and its fifth. See also harmonic triad.

tribrach (trī'-brăk) Eng. n. from Grk.

A metrical foot composed of three short syllables or notes, thus ⏑ ⏑ ⏑. It is not used in continuous composition, but sometimes takes the place of a trochee, — ⏑, or of an iambus, ⏑ —. Some ancient writers make it the equivalent of a trochee or choree, — ⏑. It is also called tribrachys.

trichord

Any instrument furnished with only three strings.

trichord pianoforte

A piano which is furnished with a group of three strings, tuned in unison to each tone, throughout the greater part of its compass.

trichordon

An instrument having a pear-shaped body and a very long neck. It is finished with but three strings.

Trichter (trĭkh-tĕr) Ger. n.

A funnel: the tube of a reed pipe; the bell-shaped part of horn or trumpet.

tricinium (trī-sĭn'-ĭ-ŭm) Lat. n.

A composition in three parts or for three voices.

tricotet (trē-kō-tā′) Fr. n.

An ancient and mirthful French dance, which derived its name from the rapidity of its movement; the feet stepping as fast as knitting-needles, tricoter being the verb to knit. Henry IV. excelled in this dance. It was introduced into many ballets, receiving enthusiastic applause.

tridiapason (trī-dī′-ă-pā-zŏn) Grk.

Three scales: a triple octave, or twenty-second; an interval equal in extent to three octaves, or a scale of three consecutive octaves.

trigon (trī′-gŏn)

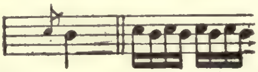
An ancient instrument consisting of a triangular frame over which were strung a variable number of strings. It was probably a form of the lyre. See also lyre.

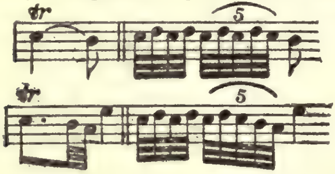
trihemitonium (trī-hĕm-ĭ - tō - nĭ - ŭm) Lat. from Grk.

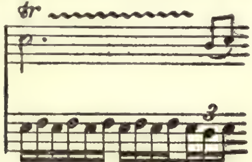
Trihemitone, a minor third: an interval consisting of one greater and two lesser half steps.

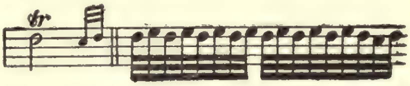
trill

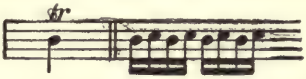
A rapid alternating of the principal note with a note one tone or semitone above or below it. The trill, or shake, now usually begins on the principal note and alternates with the note immediately above it (formerly it always started with the auxiliary), but it may begin on the auxiliary note, in which case a grace note is generally written before the principal note. A trill, unless very short, is as a rule, completed by a turn, except where the following notes make the turn unnecessary. The turn is usually indicated by two grace notes after the principal note, which sometimes, but not always, indicate the value of the notes to be used in executing the trill; but if not indicated, it may be added at discretion. A trill without a turn is called imperfect. The length of a trill depends upon the value of the written note and the tempo of the piece. A short trill of passing shake is sometimes no more than a mordent. A sharp, flat or natural, above or below the trill sign affects the auxiliary note.











trill, goat

A trill resembling the bleating of a goat.

trill, imperfect

A trill, or shake, having no extra little notes, called a turn, at the end of it. Only the two notes forming the trill enter into its composition, and no third note above or below them is introduced. See also imperfect trill.

trill, long

A rapid alteration of two notes usually one interval or half an interval apart and continued through the length of a quarter note or a half note. Distinguished thus from the short trill, which is merely a grace note, or two grace notes, and the note itself. Also called a long shake.

trill, perfect

A trill with a turn at the close to perfect or complete it.

trill, plain

A trill ending without a turn, called also incomplete trill. It is the simple alternation of the written note with its auxiliary, the note above.

trill, short

A trill formed of a grace note, or two grace notes, and the melody note itself. There is no repetition of trills or shakes as in a long shake. Also called a short shake.

trillando (trĭl-län′-dō) It. n.

1. Trilling.

2. A chain of trills, that is, a succession of trills, moving up or down the scale, as, trill on C, then on D, then on E.

Trillerkette (trĭl′-lĕr-kĕt′-tĕ) Ger. n.

A quavering trill; a chain or succession of trills or shakes. See also trills, chain of.

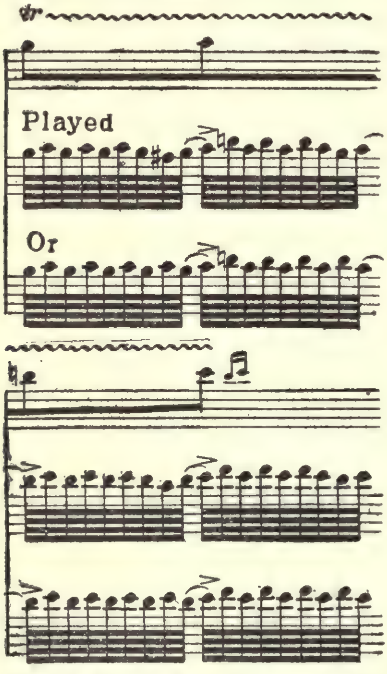
trillern (trĭl′-lārn) Ger. v.
A trill; to warble.

trilletta (trēl-lĕt′-tä) It. n.
trillette (trĭl-lĕt) Fr. n.
A short trill or shake; a short warble or quavering of the voice.

trillettino (trĭl-lĕt-tē′-nō) It. n.
A very small trill; hence a soft dainty trill or shake.

trillo caprino
See trill, goat.

trills, chain of
A long series of successive trills, moving up or down the scale; e. g.:



Called Trillerkette in German; catena in Italian.

trimeter (trĭm-ē-tĕr) Eng. adj. and n. from Grk.
A line of poetry consisting of three metrical feet.

trine
A chord of three tones composed of the first note of a scale with the notes two and a half tones above and below it.

Trinkgesang (trĭnk′-gĕ-zäng) Ger. n.
Trinklied (trĭnk′-lēt) Ger. n.
A drinking song, or song in praise of wine.

trino (trē′-nō) Spa. n.
A trill.

trinona (trī-nō′-nä)
An organ stop whose lowest tone is two octaves below middle C.

trio (trē′-ō) It. n.
Literally, three.
1. A musical composition to be sung by three voices; or, one played by three instruments.
2. An organ trio is one played upon two manual keyboards and the pedal keyboard, or on three manual boards.
3. A piano trio is one played upon the piano and two other instruments, usually a violin and cello.
4. The second part of the minuet or waltz. It gets its name from the fact that in olden times these compositions consisted of two movements, and were always followed by a second division which, for variety's sake, was made to consist of three parts. After the second division the first part of the minuet or waltz was again repeated. The movement of the second division was always more tranquil than that of the opening movement. It was, of course, inserted for contrast. Abbr. 3°.

Triole (trĭ-ō′-lĕ) Ger. n.
triolet (trē-ō-lā) Fr. n.
A triplet: three notes of the same time value. A group of three notes of equal value played in the time given to two notes of similar value.

triomphale (trē-ôn̄-făl) Fr. adj.
Triumphant; triumphal in character.

trionfante (trē-ôn̄-fän′-tĕ) It. adj.
Triumphant: in triumphant manner.

tripartite (trĭp′-är-tīt or, trī-pär′-tīt)
Having three parts. Scores divided into three parts are called tripartite.

triphony (trĭf′-ō-nĭ)
Three sounds heard together.

triphonia
The name is given to an early form of harmony in which the three parts progressed at intervals of three and a half tones, one above the other.

triphonisch (trē-fō′-nĭsh) Ger. adj.
Having three sounds.

tripla (trē′-plä) It. n.
1. Triple time, perfect time: time in which the number of beats in a measure is divisible by three.
2. A triplet, or group of three notes of equal value sounded in the time given to two notes of that value.

tripla de minima (trī′-plā dē mĭn-ĭ-mä) It.
Three minims, or three half notes, to the measure.

triple
Treble; threefold: when modifying such nouns as counterpoint, fugue and time. See also counterpoint, fugue and time.

triple concerto
A concerto for three solo instruments with accompaniment, a very unusual form.

triple counterpoint
Counterpoint which is written for three voices, so that they can be mutually inverted, that is, each one can be placed an octave higher or lower than its original pitch, and the musical effect of the composition remain the same. See also counterpoint.

triple croche (trĕp'l krôsh) Fr. n.
A demisemiquaver or thirty-second note.

triple dotted note
A note whose length is increased seven eighths of its original value by three dots placed after it.

triple dotted rest
A rest whose value is increased seven eighths by three dots placed after it.

triple fugue
A fugue in which there are three subjects. See also fugue, triple.

triple octave
An interval of a twenty-second, or the interval between a note and another note three octaves above or below it.

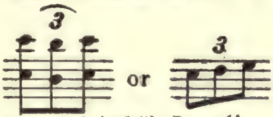
triple suspension
One in which three tones are suspended. See also suspension.

triple time
Perfect time: time in which the number of beats in a measure is divisible by three, or is uneven, as three, nine.

triple-tonguing
A term used in playing the cornet, and some other instruments of brass and also the flute; it signifies a rapid motion of the tongue between the teeth and the roof of the mouth, producing a clear articulation of rapid notes.

Tripletakt (trē'-pĕl-täkt) Ger. n.
Triple time, or that time in which the number of beats in a measure is exactly divisible by three.

triplet
A group of three notes or chords of equal value, played in the time usually given to two notes of like value. It is indicated by a slur or curved line under or over the notes, and the figure three written small between slur and notes, or by the figure three written above or below.



triplice (trē-plē'-chĕ) It. adj.
Triple; treble; threefold.

triplum (trĭp'-lŭm) Lat. n.
An old name for the treble or highest part. To organum, the earliest form of music having two parts, was added a third part called the triplum. The triplum was usually the highest part, hence the name treble for the highest part.

tripola (trē'-pō-lä) It.
The same as tripla; triple time; a triplet.

trisagion (trĭ-sā'-gĭ-ŏn) Grk. n.
trisagium (trĭ-sā'-gĭ-ŭm) Lat. n.
Thrice holy: a brief hymn so named from the triple ascription of holiness to God. It is sung in the liturgy of Constantinople at the Little Entrance, when the book of Gospels is solemnly carried from the prothesis, the room in which the bread and wine are prepared, through the church to the altar.

trisemitonium (trī'- sĕm - ĭ - tō'-nĭ-ŭm) Lat. n.
The lesser or minor third, that is, an interval of three half steps.

tristezza (trĭs-tĕd'-zä) It. n.
Sadness; melancholy; pensiveness; as used in the phrase, con tristizza, with sadness, to be rendered sadly.

tristropha (trī-strō'-fä) Grk. n.
A triple, square note of the greater stress. The strophicus of which there were three varieties, the apostropha, distropha and the tristropha, was a kind of ornament representing a sustained sound and sung with a vibrato effect.

triton avis (trī'-tŏn ā'-vĭs) Lat.
A West Indian bird having remarkable musical powers and capable of singing three distinct notes, the lower note and one eleven degrees above it and the one two octaves plus four half steps, or a seventeenth, above it. It is capable of singing these three notes at one time.

tritone (trī-tōn)
An interval comprising three whole tones. It is termed an augmented fourth in contradistinction to the per-

fect fourth, which comprises two whole tones and a half tone. Formerly this interval was not used because it was considered hard to sing.

Tritt (trĭt) Ger. n.

A step; a treadle, or tread; as in Trittharfe, a pedal harp.

Trittbret (trĭt-brĕt) Ger. n.

The pedal of an organ: the board upon which the bellows-treader steps in blowing an organ. Synonym of Trittholz

Trittharfe (trĭt′-här-fĕ) Ger. n.

Pedal-harp: a harp with pedals by using which half tones are produced.

Trittholz (trĭt′-holts) Ger. n.

See Trittbret.

Trittschuh (trĭt′-shoo) Ger. n.

Treadle-shoe: in old organs, a place for the foot on the bellows.

tritus (trī′-tŭs) Lat. n.

The third authentic church mode. It was called the Hyperphrygian mode and consisted of

e ◡ f — g — a — b ◡ c′ — d′ — e′

Because C is a changeable letter, sometimes natural, sometimes flat and because it stands more than a perfect fourth above F below it and more than a half tone less than the fifth from the F above it, C is considered the dominant or fifth note of this mode.

triumphirend (trē-oom-fē′-rĕnt) Ger. adj.

Triumphant: triumphant in character.

Triumphlied (trē-oomf′-lēt) Ger. n.

Triumph song: a song of triumph.

trochee (trō′-kē) Eng. n. from Grk.

A metrical foot composed of two syllables or notes, the first of which is long or accented, the second short or unaccented, thus — ◡. The name choree or chorus is applied to the same foot. Trochee is derived from a Greek word meaning running and is thus applied because it gives a rapid movement and is frequently used in songs to accompany dances. The following is an example:

— ◡ — ◡ —
Haste thee, | nymph, and | bring
◡ —
with | thee
— ◡ — ◡ — ◡ —
Jest and | joyful | jolli | ty.

Its light, tripping movement adapts trochaic rhythm to lively subjects, but at the same time it is brisk, abrupt and energetic, making it also suitable to intense themes. Trochaic tetrameter, four feet to a line, is a favorite hymn measure.

trois (trwä) Fr. adj.

Three: as used in the phrase à trois-huit, in three-eight time, à trois-quatre, in three-four time.

troll (trōl) Fr. n. and v.

From French verb, troleer, to lead or drag about.

1. (n.) A round or catch; a musical composition wherein each succeeding part took up the same melody at different intervals.

2. (v.) To take part in a catch or round.

tromba (trōm′-bä) It. n.

A stop of the organ composed of pipes which produce a tone resembling that of the trumpet. See also trumpet stop.

tromba cromatica (trōm′-bä krō-mät′-ĭ-kä) It. n.

A trumpet which is fitted with valves.

tromba da tirarsi (trōm′-bä dä tĭ-rär′-sĭ) It. n.

A trumpet fitted with a slide.

tromba di basso (trōm′-bä dē bäs′-sō) It.

The bass trumpet. The same as tromba bassa.

tromba marina (trōm′-bä mä-rē′-nä) It. n.

An ancient instrument, furnished with a single string and played with a bow. The body was long and slender and when played the lower end of the instrument rested upon the floor, the upper end generally reaching as high as the performer's head. The single string was sometimes supplemented by others which served only for accompaniment, or by sympathetic strings, often placed within the body. The bridge rested firmly upon only one foot and the other vibrated with the string, producing a reedy, harsh tone and adding much to the volume of the sound. This quality is sometimes advanced in the reason for the origin of the name tromba marina or marine trumpet, the increased sonority making it more probable that the instrument was used for signaling purposes on board vessels. During the period from the Fourteenth to the Sixteenth Century the tromba marina was very popular in Germany, and was used in Europe and England even in concert work. The instrument also found a place in accompanying church music and was used in convents by the nuns.

tromba sorda (trōm'-bä sôr'-dō) It.

A trumpet into whose bell has been inserted a leather pad, a sordeno, used to soften its tones.

trombacelloclyde Eng. n.

trombadore (trōm-bä-dō'-rĕ) It. n.

An ophicleide whose lowest tone is B flat. See also ophicleide.

trombetta (trōm-bĕt'-tä) It. n.

1. One who plays upon a trumpet.
2. A trumpet.

trombettatore (trōm-bĕt-tä-tō'-rĕ) It. n.

trombettino (trōm-bĕt-tē'-nō) It. n.

One who plays upon a trumpet.

trombone

This instrument is the bass of the trumpet family. Its tube of brass is cylindrical, only becoming conical in forming the bell. The entire length of the tenor trombone, which is the one used most extensively in the orchestra, is nine feet, but the tube is bent upon itself twice, making three lengths. The pitch is lowered by means of a U-shaped portion of the tube which may be pushed in or drawn out. This slide has seven positions, each representing a semitone. The production of various tones is governed by the pressure of the lips within the mouthpiece. The trombone possesses a rich and dignified tone when used artistically. It is found in four sizes: alto, tenor, bass and contrabass. Abbr. tromb.

trombone choir

Among the Moravians, a band of trombone players whose duty it is, by playing in the belfry of the church, to announce the death of one of its members, and to assist at the funeral services. They also play on festal occasions and at the opening of the church service. In Bethlehem, Pa., the trombone choir of the Moravian Church is one of unusual excellence and the prelude of strains of the trombones in the belfry preceding the solemn and beautiful music of the service has an overwhelming effect upon the mind of the listener.

Trommel (trôm'-mĕl) Ger. n.

A drum.

Trommelbass (trôm'-mĕl-bäs) Ger. n.

A term of disparagement, referring to a bass note rapidly reiterated on the piano so that it resembles a tone produced by a drum.

Trommelboden (trôm'-mĕl-bō'-dĕn) Ger. n.

Drum-bottom: under side of a drum.

Trommelkasten (trôm'-mĕl-käs'-tĕn) Ger. n.

Drum-chest: the cylindrical body of a drum over which are stretched the heads.

Trommelklöppel (trôm'-mĕl-klĕp'-pĕl) Ger. n.

Drum-clapper: drumsticks.

Trommelschlägel (trôm'-mĕl-shlā'-gĕl) Ger. n.

A drumstick.

Trommelschläger (trôm'-mĕl-shlā-gĕr) Ger. n.

Drumsticks.

Trommelstück (trôm'-mĕl-shtük) Ger. n.

Literally, drum piece or a bit of drum; a tambourine; a tabor. See also tambourine.

trommeln (trôm-mĕln) Ger. v.

To drum; to beat the drum.

trompe (trôñp) Fr. n.

Hunting horn.

trompe de Bearn (trôñp-dŭ-bā-ärn) Fr. n.

The French name for jew's-harp.

trompe des Alpes (trôñp dā zălp') Fr.

A hollowed trunk or branch of a tree used as a trumpet by Alpine mountaineers.

Trompete (trôm-pā'-tĕ) Ger. n.

A trumpet: a loud-toned brass or silver wind instrument used in military orchestral music. Abbr. tromp.

Trompetengeige (trôm-pā'-tĕn-gī'-khĕ) Ger. n.

Literally, a trumpet-violin; a marine trumpet; a primitive bow instrument popular in Germany from the Fourteenth to the Sixteenth Century. In the English navy it was used to give signals. It consisted of a long narrow resonant box over which was stretched one string, other one tone strings serving as drones. One of the two feet of the bridge was not fastened and when the string was set in motion by the bow this foot, striking against the resonant box, produced a trumpet-like sound. See also marine trumpet.

Trompetenzug (trôm-pā'-tĕn-tsookh) Ger. n.

The trumpet stop in organs. Any group of pipes capable of producing tones like those of the trumpet.

Trompeter (trôm-pā'-tĕr) Ger. n.

trompeteur (trôñ-pā-tŭr) Fr. n.

A trumpeter.

trompette à clefs (trôñ-pĕt ā klā) Fr. n.

A trumpet whose tube is furnished with finger holes which are opened and closed with keys operated by means of levers.

trompette à coulesse (trôñ-pĕt ä koo-lēs) Fr. n.

A trumpet which is furnished with a slide.

trompette d'harmonie (trôñ-pĕt dăr-mŭ-nē) Fr.

A trumpet which is used in the orchestra.

trompette harmonieuse (trôñ-pĕt ăr-môn-yŭz) Fr. n.

Trombone.

trompette harmonique (trôñ-pĕt ăr-mŭn-ēk) Fr.

A stop on the organ composed of pipes furnished with reeds which vibrate in such a manner as to produce a tone resembling that of a trumpet.

tronco (trôn'-kō) It. adj.

Cut short, a direction: and intimation that the sounds are to be cut short. Nota tronca, a note suddenly damped or having its sound suddenly checked.

troop

1. A march in quick time, used when trooping the colors.

2. The second beat of the drum as the marching signal.

trope

A short cadence or closing formula by which particular melodies of Gregorian music are distinguished. They are also termed differentia and distinctio. The equivalent of tropus (Lat.).

troper

Book containing verses sung at high mass, usually before or after the Introit, or words beginning the mass, and the sequence sung after the Epistle.

troppo allegro, non (nōn trôp'-pō äl-lā'-grō) It.

Not too quick; moderately fast.

troppo, non (nōn trôp'-pō) It.

Not too much; not too many; moderately.

troppo presto, non (nōn trôp'-pō präs'-tō) It.

Not too quick; moderately fast.

tropus (trō'-pŭs) Lat. n.

Equivalent to trope.

troubadour (troo-bä-door) Fr. n.

trovador (trō-vä-dhôr) Spa. n.

trovatore (trō-vä-tō'-rē) It. n.

Probably from the Provençal verb, trobar, to invent, to find. Originally kings and nobles of high degree composed and sang their own verses, usually dealing with the subject of love, or sometimes with deeds of chivalry. The troubadours were often attached to some court, and usually selected some lady, and giving her a fanciful title, addressed their songs to her. These poet-musicians flourished from the Eleventh to the latter part of the Thirteenth Century and the title gradually came to include the wandering minstrels who went from court to court singing the compositions of other men, but seldom themselves composing. The work of the troubadours was of real value to music, for they helped to establish the use of the modern major scale in European music, and proved the rhyming stanza to be the most perfect vehicle for lyrical expression. At that time, the art of literature had attained a much higher development than had music, and the effort to set fittingly the verses of the troubadours resulted in the greater development of the song as a musical form. This reduced the melodies and accompanying verses to definite musical forms and reconciled musical and poetical meters.

trübe (trü'-bĕ) Ger. adj.

Troubled; sad; melancholy in style.

Trug (trookh) Ger. n.

Deception, fraud: as used in Trugkadenz, an interrupted or deceptive cadence.

Trugfortschreitung (trookh'-fôrt-shrī'-toongk) Ger. n.

Literally, deceiving progression: a dissonant chord ordinarily progresses to one which is consonant so that the effect of the dissonance may be pleasantly overcome. However, deceiving progression is effected when the dissonance progresses to a second dissonance.

Trugkadenz (trookh'-kä-dĕnts') Ger. n.

Trugschluss (trookh'-schloos) Ger. n.

False key: an interrupted or deceptive cadence, that is, a cadence in which the chord built upon the fifth note of the scale is followed by some other chord than that built on the first note. Equivalent to false or deceptive cadence.

Trumbscheit (troomp'-shīt) Ger. n.

A marine trumpet: an instrument consisting of a triangular chest over which passed a thick gut string passing over a bridge, one foot of which was fastened to the body of the instrument, and the other free. It is played with a bow, and the loose foot of the bridge checks the vibration and gives it the sound of a trumpet.

trump

1. (n.) An obsolete poetical name for a trumpet, or a jew's-harp.
2. (v.) To blow a trumpet.

trumpet

A brass wind instrument: the trumpet is one of the oldest musical instruments now in use. The most primitive forms were made of shell bored at the end and of a horn with the point removed. The earliest brass trumpets had a single, straight tube; then followed the one bent into three parallel lines; later the single tube coiled into convenient shape with a mouthpiece at one end and a flaring bell at the other. The sounds are modified by the action of the player's lips, and also varied by the addition of slides and keys, so that the modern trumpet is capable of producing every chromatic tone within its compass. It is allied to the horn and cornet, and is a soprano instrument pitched midway between them; its tone is bright, clear and penetrating and the loudest of all portable wind instruments. It is effective in some orchestral music, especially in martial compositions, although in the modern orchestra its place is usually filled by the cornet. Abbr. tpt., tr.

trumpet, harmonic

A sackbut.

trumpet, key

A trumpet fitted with keys.

trumpet stop

An organ stop composed of reed pipes producing a powerful tone much like that of the trumpet. The lowest tone of the stop is the second C below middle C.

trumpet stop, octave

An organ stop pitched an octave higher than the trumpet stop.

trumpet, valve

A trumpet fitted with valves. See also valve trumpet.

Trumscheit (troom'-shīt) Ger. n.

Marine trumpet. The same as Trumbscheit.

tscheng (chĕng) Chi. n.

See cheng.

tseltsel (tsĕlt-sĕl) Heb. n.

Ancient Hebrew cymbals which were broad and flat.

tuba

1. A straight trumpet used by the Romans.
2. The name of the bass instruments of the saxhorn family. The brass tube, which is conical and especially large, is supplemented with four valves. The instrument is made in three sizes, each having a compass of four octaves. To this group belong the euphonium, pitched in B flat; the bombardon, the interval of a fifth lower; and the contrabass tuba, in B flat, an octave lower than the euphonium.

tuba clarion

A stop of the organ composed of pipes furnished with a reed. The tone is very powerful and resembles that of the tuba.

tuba communis (kôm-mū'-nĭs) Lat. n.

A straight trumpet used by the Romans.

tuba curva (kŭr'-vä) Lat.

A trumpet which is not furnished with any valves or slides and whose tubing is bent to form a double circle in the center of the instrument, allowing it more length. During the Eighteenth Century and the earlier part of the Nineteenth, this instrument was used in French orchestras.

tuba ductilis (dŭk-tĭl'-ĭs) Lat. n.

A trumpet with a curved tube which was used by the Romans.

tuba major

tuba mirabilis (mĭ-răb'-ĭ-lēs) Lat. n.

See tuba clarion.

tubicen (tū'-bĭ-sĕn) Lat. n.

A trumpeter.

tubular instruments

Wind instruments which are formed of tubes, either of wood or metal and either straight or curved.

tucket

A flourish of trumpets.

tuiau (twē-ō) Fr. n.

Pipe, same as tuyau, in the phrase, tuyau d'orgue, organ pipe.

tumultuoso (too-mool-too-ō'-sō) It. adj.

Tumultuous; agitated; impetuous.

tun

A drum formerly used in Yucatan.

tunable

An adjective applied to pipes, strings and other sonorous bodies or parts of instruments that can be perfectly tuned because of the equal density of their parts.

tune

An air; a melody; a succession of

measured sounds pleasing to the ear, and possessing a distinct and interesting harmony. A name given to well-known melodies of simple construction.

As a verb, to tune, means to bring all the sounds into their proper relation, one to another; to bring into harmony.

tuner

1. One who tunes musical instruments as a profession.

2. A cone of metal or horn, used in tuning organ pipes, which, when pressed inside the end of the pipe, slightly lowers the pitch, and when pressed over the end of the pipe slightly raises the pitch.

3. The adjustable flap or cut at the top of an organ pipe by which the pitch is regulated.

tuning

The act of adjusting the sounds naturally produced by any instrument to a standard or given pitch, and of relating them properly to one another.

tuning-cone

A hollow cone of wood or of metal, used in tuning metal organ pipes open at the top. If the pitch of the pipe is a little low, the cone is inserted into the top of the pipe, and the cone being forced in, enlarges the orifice and raises the pitch. If a pipe is pitched too high a cone, whose base is so broad that it will admit the top of the pipe, is placed on the pipe and squeezed down until the orifice is reduced in size, and the pitch is lowered enough. Also called tuning-horn.

tuning-crook

A crook or curved tube which is inserted into the main tube of horn and trumpet and alters the pitch of the tone produced.

tuning-fork

A steel instrument having two prongs, which set in vibration produce an invariable sound. The pitch of tuning-forks varies according to the thickness of the metal and the length of the distance between the prongs. The tuning-fork is used to tune other instruments and to give the pitch to singers. Tuning-forks are generally of two classes, one tuned to A on the second space of the treble staff for orchestra use, the other to C on the fourth space of that staff, for piano and organs.

tuning-horn

See tuning-cone.

tuning hammer
tuning key

An instrument used in tuning pianos and harps. It is a hammer-shaped instrument, having a wooden head and an iron handle, at the end of which is a square or oblong hole to fit the pegs, around which the strings of the instrument are wound. By means of this instrument the pegs are screwed up or down, and the strings thus tightened or loosened as is needful.

tuning-slide

A sliding U-shaped section of the tube in certain wind instruments capable of varying the entire length of the tube and so adjusting the pitch.

tuning wire

A piece of wire which presses against the tongue, or thin brass strip whose vibrations produce the sounds in what are called reed pipes of the organ. When moved down it lessens the vibrating length of the tongue and consequently heightens the pitch. When moved up the pitch is lowered.

tuono (too-ō′-nō) It. n.

Tone; tune; sound.

1. A tune: the volume of tune or sound.

2. A mode.

tuono ecclesiastico (too-ō′-nō ĕk-klā-zĭ-äs′-tĭ-kō) It.

Ecclesiastical modes or tones. The eight modes authorized by St. Gregory, which serve as a foundation of plain-song.

tuono mezzo (too-ō′-nō mĕd′-tsō)) It.

Half tones.

tuorbe (twôrb) Fr. n.

Theorbo, arch lute.

turba (tŭr′-bä) Lat. n.

A crowd, a throng, a multitude: in medieval Passions, the chorus representing a Jewish or heathen multitude, taking part in the action of the play.

turbinoso (toor-bĭ-nō′-sō) It. adj.

Boisterous; whirling; tempestuous in character.

turbo (tŭr′-bō) Grk. n.

1. Tumult; disorder; uproar.

2. In ancient times, a seashell used as a trumpet.

turca (toor′-kä) It. adj.
turchesco (toor-kā′-skō) It. adj.

Turkish, in the Turkish style; having a boisterous and somewhat monotonous harmony.

turdion (toor-dē-ŏn′) Spa. n.

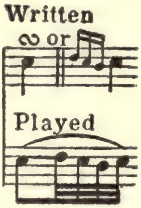
An old dance in triple time well known in the Middle Ages and extremely popular in France. Usually danced at balls immediately after a basse dance, that is, one of slow and solemn movement. Although its rhythm was somewhat livelier than the latter, its steps were smooth and gliding, and the dancers walked and sauntered. The French form of the word is tourdion.

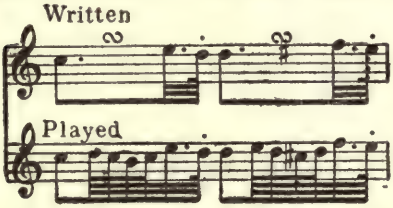
Turkish music

Noisy military music produced solely by percussion instruments; music for cymbals, triangle, drum, gongs and such instruments. Janitscharen musik, the same as Janizary music.

turn

A grace peculiar to melody. The sign is placed either over or after the note to the modified, ∾ and indicates that this note, called the principal, is to be sounded twice, alternated with its auxiliaries, first with the tone a major or a minor second above, and second with the tone a major or a minor second below. Sharps, flats or naturals over the turn sign, apply to the upper auxiliary, below to the lower auxiliary. When the sign stands above, a note, the turn is executed at once when, it appears after a note, the note is sustained before the turn begins. The time value of the turn depends upon the value of the note which it modifies, and the tempo of the piece. See also ornaments.





Tusch (toosh) Ger. n.

A triple flourish of trumpets and kettledrums in military music, or a flourish by wind instruments in orchestra, in sign of welcome or applause.

Tute (too′-tĕ) Ger. n.

A cornet: a brass wind instrument of the trumpet family having valves that render it capable of producing a chromatic scale. It is usually tuned to B flat and has one or more crooks.

Tuthorn (toot′-hôrn) Ger. n.

The cowherd's horn.

tutta (toot′-tä) It. adj.

All; the whole; the whole band or chorus: in a solo or concerto it means that the full orchestra is to join in. Same as tutte, tutti, tutto. Abbr. t.

tutta forza (toot′-tä fôr′-tsä) It.

All the power: meaning to play as loudly as possible, with the utmost force and vehemence.

tutte corde (toot′-tĕ kôr-dĕ) It.

All the strings; a direction in piano music which means that the soft pedal must no longer be pressed down.

tutto arco (toot′-tō är′-kō) It.

The whole bow: a direction meaning that the part so marked is to be played with the whole length of the bow.

tuyau (twĕ′-yō) Fr. n.

A pipe: as used in the phrase, tuyau d'orgue, organ pipe.

tuyau à anche (twĕ′-yō ā äñsh) Fr.

Literally, pipe with reed: an organ pipe fitted with a reed.

tuyau à bouche (twĕ′-yō ă boosh) Fr.

Literally, pipe with a mouth: an organ pipe which is caused to sound by means of a column of air directed against the sharp edge at the lower end. Also called flue pipe.

tuyau d'orgue (twĕ′-yō d'ôrg)

An organ pipe.

twelfth

1. An interval of one octave plus three and a half tones, or a fifth. Also called a compound fifth, meaning that it consists of an interval of a fifth in addition to the octave.

2. An organ stop tuned twelve tones above the diapasons.

twelfth stop

A group of metal pipes tuned the interval of a twelfth above the ordinary pitch of the corresponding keyboard.

twelfth-stop, octave

An organ stop containing pipes which sound an octave above those of the twelfth stop; that is, they sound the interval of a fifth and two octaves above the ordinary pitch of the key which sounds them.

twelve-four time

Kind of time in which a measure requires twelve quarter notes 12
or an equivalent; written 4

twelve-eight time

Kind of time in which a measure requires twelve eight notes 12
or an equivalent; written 8

twelve-sixteen time

Kind of time in which a measure requires twelve sixteen notes or an equivalent; written $\genfrac{}{}{0pt}{}{12}{16}$

twenty-four sixteen time

That kind of time in which a measure requires twenty-four sixteenth notes or an equivalent; written $\genfrac{}{}{0pt}{}{24}{16}$

twenty-second

An interval of three consecutive octaves or twenty-two consecutive degrees or diatonic tones.

twice-accented

twice-marked

A term applied to the octave beginning with C on the third space of the treble staff; so called because its notes are indicated by small letters with two accents or lines above them, thus:

c″ or $\overset{=}{c}$, d″ or $\overset{=}{d}$

The fourth octave below middle C, is indicated by two strokes after or below the capital letters, thus:

$C_{\parallel}$ or $\underset{=}{C}$, or $D_{\parallel}$ or $\underset{=}{D}$

but it is called the double-contra octave, while the second octave above middle C is spoken of as the twice-accented octave. See also absolute pitch.

two-eight time

That kind of time in which a measure requires two eighth notes or an equivalent; written $\genfrac{}{}{0pt}{}{2}{8}$

two-four time

That kind of time in which a measure requires two quarter notes or an equivalent; written $\genfrac{}{}{0pt}{}{2}{4}$

two-step

A modern dance, popular in the United States, consisting of two sliding steps. Danced in four-four time to rag-time songs, marches and comic opera tunes that have been so much in vogue since 1890.

two-two time

That kind of time in which a measure requires two half notes or an equivalent; written $\genfrac{}{}{0pt}{}{2}{2}$

tymbestere (tĭm′-bĕs-tŭr) Old Eng. n.

A dancer who accompanied himself with a tambourine. The same as tombestere.

tympan

1. A timbrel.

2. A drum.

3. A name for an ancient Irish instrument, probably the crowd.

tympani (tĭm′-pä-nē) It. n.

Kettledrum: drums having only one head stretched over a hemispherical body. They are generally used in pairs and are usually tuned to the first or fifth note of the key.

tympanischiza (tĭm-pä-nĭ-kĕt′-sä) It. n.

Marine trumpet: a primitive, bowed instrument popular in Germany from the Fourteenth to the Sixteenth Century. In the English navy it was used to give signals. It consisted of a long, narrow, resonant box over which was stretched a single string, other invariable strings struck with the bow, serving as drones. One of the two feet of the bridge was not fastened, and when the strings were vibrated struck against the resonant box and produced a trumpet-like tone.

tympanon (tēm-pă-nôñ) Fr. n.

1. A dulcimer.

2. A drum. See tympanum.

tympanum (tĭm′-pă-nŭm) Lat. n.

1. An ancient drum, resembling the kettledrum.

2. Kettledrums.

3. The water-wheel in old hydraulic organs.

typophone

An instrument similar in appearance to the piano, but in which steel strips are substituted for strings, making the tone much more metallic.

tyrolienne (tē-rōl-yĕn) Fr. n.

1. A song accompanied with dancing, an excellent early example being Toi que l'oiseau in the third act of Guillaume Tell. Popular songs in which the jödl is freely used, in imitation of Tyrolese folk-songs having the jödl as a refrain.

2. A Tyrolese dance; a modern round dance in three-four time and moderate tempo.

tzeltzelim (tzĕlt-zē′-lĭm) Heb. n.

Cymbals: circular, metal plates slightly concave and played by being clashed together. They produce a ringing and very brilliant tone.

tzetze (zē′-zē) African n.

An African instrument consisting of a rod, under one end of which is attached a gourd. A single string is drawn along the bar and is plucked to produce music.

tziti

The name the Hindoos have given to the bagpipe.

tzitzi (tzĕt′-zĕ)

An Abyssinian instrument of the guitar family. It consists of a long curved neck attached to a gourd, and has one string, generally of the tough fiber of the palm-tree.

U

Übelklang (ü'-bĕl-kläng) Ger. n.

Dissonance; a discord.

Übellaut (ü'-bĕl-lowt) Ger. n.

Dissonance; a discord.

üben (ü'-bĕn) Ger. v.

To exercise; to practise.

über (ü'-bĕr) Ger. adv. and prep.

Over; above.

überblasen (ü'-bĕr-blä'-zĕn) Ger. v.

Overblow: to sound a higher note on a wind instrument or organ pipes than the one intended, caused by overblowing, as a too high pressure of air.

Übergang (ü'-bĕr-gäng) Ger. n.

Passing over; transition; modulation from one key to another; transition passage. Abbr. Üg.

übergeführt (ü'-bĕr-gĕ-fürt') Ger. part.

Literally, carried over; divided: applied to organ stops; as, übergeführt Stimme stops, the lower half of whose register is controlled by a separate stop knob.

übergreifen (ü'-bĕr-grī'-fĕn) Ger. v.

To lap over: hence, to cross the hands in playing the piano or organ; also to shift: applied especially to the lifting of the thumb away from the neck of the violoncello, in which sense it is equivalent to demancher (Fr.).

Übergreifendes System (ü'-bĕr-grī'-fĕn-dĕs zēs-tām) Ger.

Overgrasping system: a key system set forth in Hauptmann's Theory of Harmony. It was worked out on the principle of fundamental triads, or three-tone chords, built on subdominant, or fourth note of the scale, and on the dominant, or fifth note of the scale, added to the given key system. Thus adding to the scale system: d/F, a, C, e, G, b, D/f, the triad D-f♯-A, and forming the scale system: a/C-e-G-b-D-f♯-A/c.

übermässig (ü'-bĕr-mās'-sĭkh) Ger. adj.

Excessive; superfluous; augmented; applied to intervals, as eine übermässige Sekunde, an augmented second; übermassige Sechstakkord, augmented chord of the sixth.

überschlagen (ü'-bĕr-shlä'-gĕn) Ger. v.

Literally, to strike over.

1. To cross the hands on the keyboard.

2. To overblow on a wind instrument.

übersetzen (ü'-bĕr-zĕt'-zĕn) Ger. v.

To place over.

1. To pass the finger over the thumb in playing the piano or organ, or one foot over the other in playing the organ pedals.

2. To translate.

Übersetzung (ü'-bĕr-sĕtz'-oongk) Ger. n.

A translation.

übersteigen (ü'-bĕr-shtī'-khĕn) Ger. n.

Same as uebersteigen.

Übung (ü'-boongk) Ger. n.

Same as Uebung.

Übungen (ü'-boong'-ĕn) Ger. n.

Plural of Uebung.

Übungsabend (ü'-boongks-ä'-bĕnt) Ger. n.

Same as Uebungsabend.

Übungsstück (ü-boongk-shtück) Ger. n.

Same as Uebungsstück.

udita (oo-dē'-tä) It. part.

Heard.

udito (oo-dē'-tō) It. n. and part.

1. (n.) Hearing; sense of hearing.

2. (part.) Heard.

uditore (oo-dĭ-tō'-rĕ) It. n.

uditrice (oo-dĭ-trē'-chē) It. n., fem.

Hearer; listener; auditor.

Uebelklang (ü-bĕl-kläng) Ger. n.

Uebellaut (ü'-bĕl-lowt) Ger. n.

Dissonance; discord.

ueben (ü'-bĕn) Ger. v.

To exercise; to practise.

Uebereinstimmung (ü'-bĕr-īn-shtĭm'-moongk) Ger. n.

Accord; consonance; harmony.

uebersteigen (ü'-bĕr-shtī'-khĕn) Ger. v.

To pass over; rise above; used in vocal music of a part which temporarily rises above one naturally higher.

Uebung (ü'-boongk) Ger. n.

Uebungen (ü'-boongk'-ĕn) Ger. n., pl.

Exercise; practise; to overcome special difficulty.

Uebungsabend (ü'-boongks-ä'-bĕnt) Ger. n.

Literally, a practise evening: applied to a pupil's concert, simulating a public performance, given for ensemble practise.

Uebungsstück (ü-boongk'-shtük') Ger. n.

A study; étude, exercise.

ugab (oo'-gäb) Heb. n.
A word used in the Bible, and probably a general term for wind instruments. It is erroneously translated as organ.

uguale (oo-gwä'-lĕ) It. adj.
Equal; like; similar, as, canone a tre voci uguale, a canon for three equal voices, or three voices of the same kind, either three male voices or three women's or boys' voices; regular or uniform, applied to time; even, applied to the manner of drawing the bow across strings to produce a smooth tone.

ugualianza (oo-gwä-lĭ-än'-tsä) It. n.
ugualita (oo-gwä-lĭ-tä') It. n.
Smoothness; uniformity; similarity; equality.

ugualmente (oo-gwäl-mĕn'-tĕ) It. adv.
Equally; alike; uniformly; evenly.

uhr-heen Chi. n.
See erh h'sien.

ultima (ool-tē'-mä) It. adj.
Feminine of ultimo.

ultima conjunctarium (ŭl-tĭ-mä cŏn-jŭnc-tā-rĭ-ŭm) Lat.
The last note of the conjunct tetrachord; that is, a tetrachord or scale division of four notes, when its fourth note is also the first note of the following tetrachord. d' or d, the first space below the treble stave. Equivalent to nete synemmenon (Grk.).

ultima divisarum (ŭl-tĭ-mä dĭ-vĭ-sā'-rŭm) Lat.
The last note of the disjunct tetrachord. See also disjunct tetrachord and nete diezeugmenon.

ultima excellentium (ŭl-tĭ-mä ex-sel-lĕn'-tĭ-ŭm) Lat.
The highest note of the ancient Greek scale, a'. See also nete hyperbolæon.

ultimo (ool-tē'-mō) It. adj., mas.
Furthest remote; farthest; greatest; final; last, as fuga ultima di Leo, Leo's last fuge; ultima volta, the last time.

um (oom) Ger. adv., prep., conj. and prefix.
About; past; up; around; round; by; for; to; in compounds signifies: surrounding; encircling; roundabout; change; renewal; and is either a separable or an inseparable prefix.

umana (oo-mä'-nä) It. adj., fem.
umano (oo-mä'-nō) It. adj., mas.
Human, as voce umana, the vox humana organ stop; or the English horn, called anglais in French.

Umfang (oom'-fäng) Ger. n.
Extent; volume; or compass of voice or instrument, as umfang der Stimme, the compass of the voice.

umgekehrt (oom'-gĕ-kärt') Ger. part.
Inverted.

Umkehrung (oom'-käh'-roongk) Ger. n.
Inversion of intervals or chords, or of parts in double counterpoint. Kanon in der Umkehrung, canon in inversion, known as contrary motion; ascending intervals being answered by descending and vice versa.

umoristica (oo-mō-rĭs'-tĭ-cä) It. adj. fem.
Humorous. Umoristico, masculine form.

umschlagen (oom'-shlä-gĕn) Ger. v.
To fall down suddenly, hence to break: to overblow a wind instrument or an organ pipe. Umschlagende Stimme, a voice which alternates between falsetto and chest tones.

umstimmen (oom'-shtĭm'-men) Ger. v.
To alter the pitch, retune; as, A in As umstimmen, change the pitch of A to A flat; Es nach F umstimmen, retune E flat to F.

Umstimmung (oom'-shtĭm'-moongk) Ger. n.
Tuning to a different pitch; a change or mutation of pitch or key in kettledrums or wind instruments, indicated in the score by muta and in stringed instruments the alteration of the ordinary pitch of the strings to gain special effects.

un (oon) Ger. prefix.
Signifies not in adjectives; bad, or ill in nouns.

una (oo'-na) It. art. and num. adj.
A; an; one; contracted to un' before a word beginning with a vowel. Abbr. u.

una corda (oo'-nä kôr'-dä) It.
One string: the direction for the use of the soft pedal of the piano; by the mechanism of which the hammers are shifted to the right and consequently can strike only one of the three strings arranged for each key, thus producing a softer tone. This term is contradicted by tre corde, three strings, indicating the release of the soft pedal, whereby the hammers are allowed to strike all three strings. Una corda col pedale means use the soft with the loud pedal. Abbr. u. c.

unaccented
Applied to that part of a measure and the notes in it which receive no special stress.

unaccompanied
Applied to a song or other vocal work without instrumental accompaniment.

unbezogen (oon′-bĕ-tsō′-khĕn) Ger. adj.
Unstrung; without strings; having the strings removed.

unca (ŭn′-kä) Lat. n.
Feminine form of the adjective uncus, hooked, bent; used as the name of the tail of an eighth note, or the eighth note itself. Bis unca, twice hooked, was the name for the sixteenth note.

uncoupled
Not joined together; with the coupler released; the manuals or a manual and the pedal previously connected being separated by pushing back the coupler. The direction is more frequently given Sw. to Gt. off, meaning uncouple the swell from the great manual; or Gt. to Ped. off, uncouple the great manual from the pedal.

unda maris (ŭn′-dä mā′-rŭs) Lat. n.
Literally wave of the sea: a stop of the organ consisting of pipes which are pitched a trifle lower than the other pipes of like length. As a result the tone produced is undulating. Sometimes the effect is secured by having two openings in the pipe, one lower than the other.

undecima (ŭn-dĕs′-ĭ-mä) Lat. n.
undecima (oon-dā-chē′-mä) It. n.
Eleventh; the interval of the eleventh.

Undecimenakkord (oon-dā-sē-mĕn äk-kôrd) Ger. n.
Chord of the eleventh.

undecimole (oon-dā-chĭ-mō′-lĕ) It.
An undecuplet, a group of eleven equal notes.

Undezime (oon-dā′-tsē-mĕ) Ger. n.
Same as undecima.

Undezimole (oon-dā-tsē-mō′-lĕ) Ger.
An undecuplet, a group of eleven equal notes to be played in the time of six or eight of like value in the regular rhythm.

underchord
Minor triad; a chord a semitone under, that is, less than the usual chord.

underpart
The lowest, or subordinate part.

undersong
A kind of ground work or drone accompaniment to very old English songs, sustained by a second singer; also known as foot, pes, or burden.

undertone
A lower partial of a given tone. Opposite of overtone. See also acoustics.

undulation
The tremulous, wavy tone produced on bow instruments by the rapid oscillation of the finger as it presses the string against the neck of the instrument. See also vibrato.

undulazione (oon-doo-lä-tsĭ-ō-nĕ) It.
Undulation. More frequently spelled ondulazione.

uneigentlich (oon-ī′-gĕnt-lĭkh-ĕ) Ger. adj.
Irregular; applied to a fugue, uneigentliche Fuge (Ger.), fuga irregularis (Lat.), an irregular fugue.

unendlicher (oon-ĕnt′-lĭkh-ĕr) Ger. adj.
Unending; infinite; endless; as unendlicher Canon, a round or perpetual canon.

unequal counterpoint
Counterpoint in which the notes of the various parts are of different lengths as regards time duration.

unequal temperament
A former method of tuning the intervals composing the octave in which the scale of C major was tuned absolutely true, but when other keys had to be formed from these same intervals it made some of the intervals untrue. This method of dividing the octave was called unequal temperament.

unequal voices
Mixed voices, voices of two kinds, male or female or boys' voices.

ungarisch (oon-gä′-rĭsh) Ger. adj.
Hungarian, in Hungarian style, like a Hungarian dance or dance tune.

ungebunden (oon′-gĕ-boont′-ĕn) Ger. adj.
Unbound; unfretted; free; unrestrained; as in mit ungebunden Humor, with unconstrained humor.

ungeduldig (oon-gĕ-dool′-dĭkh) Ger. adj.
Impatient.

ungerader Takt (oon-gĕ-rä′-dĕ-täkt) Ger.
Uneven; irregular time: triple or ternary time.

ungestrichen (oon′-gĕ-shtrĭkh′-ĕn) Ger. adj.
Unlined; unaccented; applied to the small octave, from C in the bass to middle C, the pitch of which is indicated in alphabetical notation by **c-c′**.

ungestüm (oon′-gĕ-shtüm) Ger. adj. and adv.

1. Impetuous; vehement; boisterous.
2. Impetuously; vehemently; boisterously.

ungezwungen (oon′-gĕ-tsvoong′-ĕn) Ger. adj.

Unforced; unconstrained; free; easy; natural.

ungleich (oon′-glīkh) Ger. adj.

Unlike; unequal.

ungleichschwebende (oon′-glīkh-shvā′-bĕn-dĕ) Ger. part.

Uneven; unequal; as in ungleichschwebende Temperatur, unequal temperament.

unharmonischer Querstand (oon-här-mō′-nĭsh-ĕr kwär′-shtänt) Ger.

False relation.

uni (ü-nē) Fr. adj.

United; smooth; even. Also written unie.

unichord Eng. n.

unichordium (ū-nĭ-kôrd′-ĭ-ŭm) Lat.

Monochord; having one string; hence, a name for the sea trumpet or tromba marina.

union (ün-yôñ) Fr. n.

Union; conjunction; concord; agreement of sounds; harmony.

union des régistres (ün-yôñ dā rā-zhēstr) Fr.

Union or blending of the registers, of the voice or of several instruments.

unione (oo-nĭ-ō′-nĕ) It. n.

Union; connection: the coupler, a mechanical stop on the organ for uniting the manuals, or a manual and the pedal. Unione del G. Org. coll Esp. means great manual coupled to swell manual.

unis (ü-nē) Fr. part.

United. Pl. of uni. Abbr. of unison.

unison Eng. n.

Unison (oo-nĭ-zōn′) Ger. n.

An accordance or coincidence of sounds resulting when sonorous bodies produce equal numbers of vibrations in a given time; two sounds of the same pitch occurring simultaneously, hence a tone which is of the same pitch as another tone. See prime. The term is more loosely applied to octaves. Voices or instruments are said to perform in unison, all' unisono, all un. (It.), a l'unisson (Fr.), when they render the same notes, or if the character of the voice or instrument prohibits this, octaves of the given notes. Unison passages often occur in orchestral work, to relieve harmony, but at the same time preserve the full power of tone. Col basso all' unisono, abbreviated c. B. all' un., in unison with the bass, written above the cello part indicates that the same written notes serve for both double bass and cello parts; but as the double bass always sounds an octave lower than the written notes, the cello and double bass really play in octaves. The same is true of the piccolo flute, which sounds an octave higher than the written notes. Oboi all' unisono dei violini, oboes in unison with the violins. Unisono al primo flauto, in unison with the first flute. Abbr. unis.

unison, augmented.

An interval of a semitone, written on the same degree of the staff, as C—C sharp. C—D flat would not be an augmented unison, but a diminished second.

unisona (oo-nē-sō′-nä) It. adj.

In unison: feminine of unisono.

unisonance

Accordance of sounds; a unison.

unisonant

Having one sound, being in unison, having the same pitch. Also sounding alone, without harmony.

unisoni (oo-nē-sō′-nē) It. n.

1. Unisons. Plural of unisono.
2. In unison.

unisono (oo-nē-sō′-nō) It. adj.

Unisonous, in unison. Violini unisoni, violins in unison; flauti unisoni, flutes in unison.

unisonous

Having one sound.

unisson (ü-nĭs-sôñ) Fr. n. and adj.

1. (n.) Unison.
2. (adj.) Unisonant.

unita (oo-nē′-tä) It. n. and adj.

1. Unity; union; concord.
2. United; joined.

unitamente (oo-nĭ-tä-mĕn′-tē) It. adv.

Conjointly; with; together with; unitedly.

unito (oo-nē′-tō) It. adj.

United; joined: uniti (pl.) is used in scores after divisi, separate, to show that all the instruments or voices are to perform in unison. Unito all' Esp., coupled to swell manual.

univocal Eng. n.

univoco (oo-nĭ-vō′-kō) It. adj.

Of one sound, applied to notes one or more octaves apart.

unmeasured

Without stated tempo; not restricted as regards time. Most recitatives are unmeasured.

uno (oo'-nō) It. adj.
A; an; one; used before a masculine noun beginning with z or s, followed by another consonant.

uno a uno (oo'-nō ä oo'-nō) It.
One by one; one after another. Also written uno ad uno.

unrein (oon'-rīn) Ger. adj.
Literally impure; hence false, out of tune. Unreiner Ton, a false note, a note out of tune.

unruhig (oon-roo'-ĭkh) Ger. adj. and adv.
1. (adj.) Unquiet; restless; agitated; manifested in tempo rubato.
2. (adv.) Restlessly; agitatedly.

unschuldig (oon-shool'-dĭkh) Ger. adj.
Simple; pure; free.

unsingbar (oon-zĭng'-bär) Ger. adj.
Unsingable; difficult, or impossible to sing.

unstrung
Applied to instruments whose strings have been relaxed in tension, loosened, or removed entirely.

unter (oon'-tĕr) Ger. prep. and prefix.
Under; below; beneath; among; sometimes expresses interruption. In piano duets this term is used to indicate where the hand of one player crosses under that of the other's whose part is marked oben, above.

Unterbass (oon'-tĕr-bäs) Ger. n.
Sub-bass, double-bass: applied to a stop on the pedal organ whose lowest tone is three octaves below middle C. Same as Untersatz. See sub-bass.

Unterbrechung(oon-tĕr-brĕkh'-oongk) Ger. n.
Interruption.

unterbrochen (oon-tĕr-brôkh'-en) Ger. part.
Interrupted; as unterbrochene Kadenz, interrupted cadence.

unter der Stimme (oon-tĕr dār shtĭm'-mĕ) Ger.
Under the breath, in an undertone. Equivalent to sotto voce (It.).

Unterdominante (oon'-tĕr-dō-mĭ-nän'-tĕ) Ger. n.
Subdominant, the note under the dominant, hence the fourth degree of the scale.

Unterhalbton (oon' - tĕr - hälp' - tōn') Ger. n.
Half tone below.

Unterhaltungsstück (oon' - tĕr - häl' - toongs-shtük') Ger. n.
Entertainment; also a bright, amusing piece of music. Equivalent to amusement, récréation, or divertissement (Fr.) and divertimento (It.).

Unterleitton (oon'-tĕr-līt'-tōn) Ger. n.
Leading note: the dominant seventh.

Untermediante (oon'-tĕr-mā-dĭ-änt'-ĕ) Ger. n.
Sub-mediant; the sixth degree of the scale.

Unterricht (oon-tĕr-rĭkht) Ger. n.
Instruction; lessons; information; education.

Untersatz (oon'-tĕr-zäts) Ger. n.
Understand; a support; applied to a pedal stop whose lowest tone is four octaves below middle C. See sub-bass.

untersetzen (oon'-tĕr-zĕt'-zĕn) Ger. v.
To set or put under: to pass the thumb under the fingers in playing up the scale on the piano or organ; or one foot over the other on the organ pedals.

Unterstimme (oon' - tĕr - shtĭm' - mĕ) Ger. n.
Under voice: the lowest part in vocal music.

Untertasten (oon'-tĕr-täs-tĕn) Ger. n.
Lower keys: the white keys of the piano or organ.

Unterton (oon'-tĕr-tōn) Ger. n.
Untertöne (oon'-tĕr-tā'-nĕ) pl.
Undertone; under partial: undertones, the series of under partials, notes below a given note, which sound with it, not distinguishably, but giving resonance to the fundamental tone. See also acoustics.

Untertönreihe (oon'-tĕr-tān'-rī'-ĕ) Ger. n.
Underscale, series of undertones sounding with any fundamental tone. Same as untertöne. See acoustics.

Unterwerk (oon'-tĕr-vĕrk) Ger. n.
Underwork: a lower manual of keyboard of the organ.

Unterzetzung (oon'-tĕr-zĕt'-zoong) Ger. n.
Literally, placing under: the passing of the thumb under the fingers, in piano or organ playing.

unverziert (oon'-fĕr-tsērt) Ger. part.
Undecorated; unadorned; unembellished.

unvocal
Unsuitable for singing; not possessing tone. The breath which escapes when the voice is not well managed, producing an audible hiss or sigh, is called unvocal air.

unvollkommen (oon'-fôl-kôm'-mĕn) Ger. adj.
Imperfect: unvollkommene Kadanz, imperfect cadence.

uomo, primo (prē′-mō oo-ō′-mō) It. n.
The first man; i. e., the first, the leading male soprano or tenor. Obsolete.

up-beat
The raising of the hand in beating time, opposite of down-beat. Also the unaccented part of a measure, since the hand is raised on the unaccented beats at the beginning of a piece, made necessary by an unaccented syllable in the words. Equivalent to anacrouse or leve (Fr.), Anakrusis, or Auftakt (Ger.).

up-bow
The upward movement of the bow, from pont to nut; also the sign **Λ or V** indicating this movement. Equivalent to poussé (Fr.); Hinaufstruch (Ger.); arco in su (It.).

upper-clang
The major chord in the klang-system of designating chords. See clang.

upright pianoforte
A piano placed on end. The shallow, high case was adopted for the purpose of economizing space and is now more popular than any other. See also pianoforte.

uranion
An instrument similar to harpsichord or piano.

uscir di tuono (oo′-shēr dē too-ō′-nō) It.
To get out of tune.

usus (u-sus) Lat. n.
Literally, use. Melopœia, the art of making melody is divided into three parts, sumptio, nustio and usus. Usus deals with the order or succession of intervals combined to form good melody. It is divided in three parts, ductus, the order of the successive notes of a melody; petteia, the choosing of suitable sounds; and nexus, the interweaving of the intervals into melody.

ut (üt) Fr.
ut (oot) It.
ut (ŭt) Lat.
The first syllable of Guido's hexachord, applied to the keynote of a major scale, and to the third note of a minor scale. As the name of the note C, it is still used in France; but Do has not been substituted for it in Italy. The French indicate the absolute pitch of the various octaves, as follows: Ut_{-2} Ut_{-1} Ut_1 Ut_2 Ut_3 Ut_4 Ut_5, corresponding to the C_2 C_1 C c, c^1 c^2 c^3 of the English system. See Aretinian syllables and solmisation for further information.

ut bémol (üt bā-mŭl) Fr.
C flat.

ut bemol majeur (üt bā-mŭl mă-zhŭr) Fr.
The key of C flat major.

ut bemol mineur (üt bā-mŭl mē-nŭr) Fr.
The key of C flat minor.

ut bemolle (üt bā-môl′-lĕ) It.
The note C flat.

Ut dièse (üt dē-ĕz) Fr.
C sharp.

ut dièse majeur (üt dē-ĕz mă-zhŭr) Fr.
The key of C sharp major.

ut dièse mineur (üt dē-ĕz mē-nŭr) Fr.
The scale of C sharp minor.

ut diesis (üt dē-ā′-sĭs) It.
The note C sharp.

ut majeur (üt mă-zhŭr) Fr.
The key of C major. See also **C.**

ut mineur (üt mē-nŭr) Fr.
The scale of C minor. See also **C.**

ut queant laxis (ŭt kwē′-ănt lăk′-sĭs) Lat.
The opening words of a hymn to St. John:

Ut queant laxis Resonare fibris
Mira gestorum Famuli tuorum
Solve polluti, Labii reatum
Sancte Johannes.

Composed by one Paul, in the latter half of the Eighth Century, A. D. It so happened that the first syllable of each section, ut, re, mi, fa, sol, la were sung on the first six tones of the scale, and Guido D'Arezzo, noticing this fact, used them as the names of the notes in his hexachord. See also Aretinian syllables.

ut supra (ŭt sū′-prä) Lat.
As above; as before. Equivalent to come sopra (It.).

utriculariæ tibiæ (ū-trĭk-ū-lā′-rĭ-ē tĭb-ĭ-ē) Lat.
Bag-pipes.

utricularius (ŭt-rĭ-cū-lā′-rĭ-ŭs) Lat. n.
Bagpiper.

V

va (vä) It. v.

Go; go on; continue; as in va con spirito, go on spiritedly; va rallentando, keep on slackening the speed.

va crescendo (vä krĕ-chĕn′-dō) It.

Keep on increasing the tone in volume; continue to make the tone louder.

vaccilando (vät-chĭ-län′-dō) It. part.

Vacillating; wavering; hesitating; irregular in time or uncertain in tone.

vaceto (vä-chā′-tō) It.

Quick.

vagans (vā′-gănz) Lat. part.

Wandering; uncertain: in old five-part music, about the Fifteenth Century, it was uncertain to which voice the fifth part would be given, there being no rule as to whether soprano, alto, tenor or bass should take it, and sometimes it wandered about from one voice to another; hence, it was called quintas vagans.

vago (vä′-gō) It. adj.

Vague; undefined; uncertain; wandering; irregular in time; rambling or dreamy in expression.

valce (väl-chĕ) It. n.

A waltz.

valeur (vă-lŭr′) Fr. n.

Equivalent to valor (Lat.).

voller (fôl′-lĕr) Ger. adv. and adj.

Comparative of voll; fuller, louder; more fully.

valore (vä-lō′-rĕ) It. n.

Value; worth; the length or duration of a note.

valse (văls) Fr. n.

Waltz.

valse à deux temps (văls ă dŭ täñ) Fr.

Waltz in double time: the modern quick waltz, with two steps to the three beats of each measure. It is now more frequently danced than any other waltz.

valse chantée (văls shäñ-tā′) Fr.

Vocal waltz; a song in waltz time.

value

The length or duration of a note or rest. The value, or, more properly speaking, time value, of a note or rest depends on its relation to the other notes of the piece or to its standard value.

valve

A device for admitting or shutting off wind; it is found in organs, reed organs and brass wind instruments, and is used to modify the tone. In certain wind instruments it diverts the air from the main tube into additional lengths of tubes called crooks. These instruments have three valves, one lowering the tone a half step, one a whole step and one a step and a half. Each valve may be used separately or all may be used together; each gives a complete set of tones like that of the natural tube only as much higher or lower as the crook gives additional length. They are operated by the fingers of the right hand. There are two kinds of valves, the piston-valve which is a cylindrical plunger working in an air-tight tube; and the rotary valve which is a four-part stop-cock working in a cylindrical case. On the organ there are suction valves, admitting wind to the bellows and preventing its escape; waste pallet valves relieving the bellows of superfluous wind, and a key-valve, called pallets, consisting of small tubes connecting the keys with the pallets over the opening in organ pipes.

valve horn

A horn having three valves, one lowering the pitch a half step, one a full step and one a step and a half; used separately or together. By means of these valves a complete chromatic scale can be obtained which is not possible on those horns without valves. See also valve.

valve trumpet

A trumpet fitted with a valve, or mechanical contrivances for closing or opening a hole in the side of the tube and thus shortening or lengthening the vibrating air column and changing the pitch. See also valve.

valzer (väl-tsār) It. n.

Waltz.

vamp

1. To improvise an accompaniment.
2. An improvised accompaniment or prelude.

variamente (vä-rĭ-ä-mĕn′-tĕ) It. adv.

Variously; differently; in a varied, free, style.

variation

The transformation of a theme by

means of harmonic, melodic, or rhythmic changes and embellishments. Abbr. var.

variato (vä-rĭ-ä′-tō) It. part.

Varied; changed; having variations. Equivalent to varié (Fr.).

variazione (vä-rĭ-ä-tsĭ-ō′-nĕ) It. n.

See variation.

varsovienne (vär-sō-vē-en′) Fr. n.

A dance generally supposed to have originated in France in imitation of the Polish mazurka, polka and redowa. The name is the feminine form of the adjective varsovien, of or pertaining to Warsaw. A dancing master named Désiré made it first known in Paris in 1853, and later it was approved by the Empress Eugenie as a feature of the Tuileries balls. The music is in three-four time, with a strong accent on the first beat of every second measure, where occur marked pauses in the dance, giving a deliberate and dignified effect.

vaudeville (vōd-vēl) Fr. n.

This is generally understood to be derived from Vaux de Vire, Valleys of Vire, in Normandy, where, during the Fifteenth Century, Oliver Basselin wrote songs, chiefly satirical, on such subjects as love, drinking or passing events. These songs were usually based on some well-known air, or, if original, a catchy tune was sought so that they quickly won their way into popular favor and were frequently sung on the street. From this circumstance we have another possible derivation, voix de ville, voices of the town.

Two centuries later such songs were sung between the parts of a dramatic piece; and at a still later period plays of the character were regularly concluded by a vaudeville finale, in which each character sang a verse. From these parodies of operas and comic operas developed. This light form of dramatic entertainment of the Eighteenth Century was interspersed with lively songs, pantomime and dialogue, all having a close connection with one another and forming an essential part of the subject.

At the present day vaudeville means a light form of entertainment including any kind of music, monologue, dialogue, playlet or acrobatic feat; in fact, anything which will entertain a popular audience. In this form vaudeville is an outgrowth of the variety show. Modern vaudeville, though often lacking in refinement, is at least decent; and, notwithstanding the hosts of critics who fear the downfall of legitimate drama and predict the weakening of the power of sustained attention to a high class play of any length, so long as vaudeville amuses its audiences it will undoubtedly retain its present popularity. A few years ago vaudeville performers were far inferior to legitimate actors, but now many of the latter have joined its ranks, attracted by its superior salaries, for at the present time it is said that vaudeville performers are the best paid of all persons who work for a living.

vedel (fā-dĕl) Dutch n.

Fiddle.

veemente (vā-ā-mĕn′-tĕ) It. adj.

Vehement; forcible; energetic.

veiled

An adjective, usually applied in singing to tones somewhat obscured, either purposely or unintentionally. The veiled tone is sometimes desirable as it softens the metallic quality, and, again, unless skilfully used, it detracts from clear vocalization.

veiled voice

A voice the clearness of which is marred by a condition of the whole surface of the vocal chords, either natural or superinduced, causing not a huskiness, but a muffling of the tone. A veil may be natural or the result of a wrong position in singing, overuse or an unhealthy condition of the vocal chords. Many voices are veiled; but when the veiling is very slight it is always a defect, but serves to give the voice richness. Nearly all the great dramatic singers have had slightly veiled voices. In the case of Pasta and others the defect was difficult to overcome. If the veil is cultivated it seldom fails to ruin the voice. Equivalent to voce velata (It.) and voix voileé (Fr.).

velato (vā-lä′-tō) It. adj.

Veiled. See also veiled voice.

vellutato (vĕl-loo-tä′-tō) It. adj.

Velvet; velvety; soft and delicate.

veloce (vĕ-lō-chĕ) It. adj.

Swift; quick; rapid. Frequently used in cadenzas, indicating an immediate and even acceleration of speed, followed at the end of the passage by a return to the original time at the words a tempo.

velocissimo (vĕ-lō-chĭs′-sĭ-mō) It. adj.

Very swift; as quick as possible.

velocita (vĕ-lō-chē-tä') It. n.
Velocity; swiftness. Usually used with con, with.

venetian swell
A name given to the swell box of the organ when the movable front is composed of parallel slats and rolls up in a manner similar to that of a Venetian blind. See also swell box.

Veni Creator Spiritus
Come Holy Ghost: the hymn appointed in the Roman Breviary to be used at vespers on the Feast of Pentecost, or Whit Sunday. It is also sung on occasions introducing a solemn invocation to the Holy Ghost. The hymn is also given the title Veni Sancte Spiritus.

Veni Sancte Spiritus
See Veni Creator Spiritus.

ventage
A hole in a wind instrument, to be stopped by the finger or with a key.

ventile (vĕn-tē'-lĕ) It. n.
A valve, in a wind instrument or organ.

Ventilhorn (fĕn'-tĭl-hôrn) Ger. n.
Valve-horn: a chromatic horn.

Ventilkornett (fĕn'-tĭl kôr-nĕt') Ger. n.
A cornet à pistons; a cornet which can sound chromatic notes by the use of valves.

venusto (vā-noos'-tō) It. adj.
Lovely; beautiful; attractive; graceful; charming.

vêpres (vĕpr) Fr. n.
Vespers; evening services.

Veränderungen (fĕr-ĕn'-dĕr-oong-ĕn) Ger. n.
Changes, alterations; variations. Also the mechanism that operated the stops of a harpsichord, which corresponded to the pedals of the piano.

Verbindung (fĕr-bĭn'-doongk) Ger. n.
A binding together; union; connection.

Verbindungzeichen (fĕr-bĭn'-doongk-tsī'-khĕn) Ger. n.
Literally, binding-sign: a slur or a tie; a brace.

verdeckt (fĕr-dĕkt') Ger. part. and adj.
Covered; concealed; hidden; applied to intervals, as verdeckte octaven, hidden octaves; verdeckte quinten, hidden fifths.

verdoppelt (fĕr-dôp'-pĕlt) Ger. part. and adj.
Doubled.

Verdoppelung (fĕr - dôp' - pĕl-oongk) Ger. n.
Doubling; redoubling; reduplication.

Verengung (fĕr-ĕng'-oongk) Ger. n.
Narrowing; diminution: the substitution of a narrower interval in the imitation of a theme than appeared in the theme, thus compressing the harmony.

vergellen (fĕr-gĕl'-lĕn) Ger. v.
To diminish gradually.

vergette (vĕr-gĕt'-tĕ) It. n.

verghetta (vĕr-gĕt'-tä) It. n.
Literally, a twig: the stem or tail of a note.

vergliedern (fĕr-glē'-dĕrn) Ger. v.
To articulate.

vergnügt (fĕr-gnükht') Ger. adj.
Content; satisfied; cheerful; happy.

Vergrösserung (fĕr-grās'-sĕr-oongk) Ger. n.
Increase; amplification; augmentation of a theme.

verhallen (fĕr-häl'-lĕn) Ger. v.
To die away; diminish gradually.

verhallend (fĕr-häl'-lĕnt) Ger. pres. part.
Expiring; dying away. Compare verlöschend and verschwindend. See also decrescendo and diminuendo, its Italian equivalents.

Verhältniss (fĕr-hĕlt'-nĭs) Ger. n.
Relation; ratio; proportion.

verilay
See virelay and vaudeville.

verillon (vĕr-ē-yôñ) Fr. n.
See Glasharmonika (Ger.).

verismo (vā-rēs'-mō) It. n.
Realism; naturalism.

Verkehrung (fĕr-kā'-roongk) Ger. n.
Reversing; inversion of intervals, or contrary motion in imitation.

Verkleinerung (fĕr - klī' - nĕr - oongk) Ger. n.
Diminution. Opposite to Vergrösserung.

Verkürzung (fĕr-kür'-tsoongk) Ger. n.
Diminishing: a shortening of the original time value of a note in imitating a theme. Also a drawing together or contraction of the parts at the end of a piece. See also diminution and stretto.

Verlängerungszeichen (fĕr - lĕng' - ĕr-oongs-tsī'-khĕn) Ger. n.
Lengthening sign: the sign of prolongation, the dot after a note, indicating that the note is to be held half as long again as usual. For example, a dotted half note is held for three instead of two beats.

verlöschend (fĕr-lĕsh'-ĕnt) Ger. part.
Fading; extinguishing; going out; dying away. Compare verhallend and verschwindend.

vermindert (fĕr-mĭn'-dĕrt) Ger. part.
Diminished: applied to intervals or chords, as verminderte Quinte, diminished fifth, and verminderter Dreiklang, diminished triad.

Vermittelungssatz (fĕr - mĭt' - tĕl-oongks-zäts) Ger. n.
Literally, mediation; interposition: in music an episode, a passage lying between the principal movements of a composition.

Vers (fĕrs) Ger. n.
Verse; a line of poetry; a couplet, strophe; a stanza.

Verschiebung (fĕr-shē'-boongk) Ger. n.
Shifting: the mechanism of the piano operated by the soft pedal, which shoves the hammers to the right where they can strike only one or two strings instead of three which produce the ordinary note, and hence produce a softer tone. Mit Versch., or Verschiebung, play with the soft pedal on, equivalent to a una corda (It.) and à une corde or à monocorde (Fr.); ohne Versch. or Verschiebung, without the soft pedal, that is, release the soft pedal, equals a tre corde (It.), or à trois cordes (Fr.).

verschwindend (fĕr-shvĭn'-dĕnt) Ger. part.
Fading; vanishing; dying away. Compare verhallend and verlöschend.

verse
Strictly a line of poetry, but more often applied to a stanza. In sacred music that part of an anthem or service in which there is but one singer to each part, hence duets, trios, or quartets are verses. In this sense it is the opposite of chorus.

verse and chorus anthem
An anthem having both verse and chorus but beginning with chorus.

verse-anthem
An anthem in which the verses are more important than the choruses.

verse-service
A service for solo voices.

versetto (văr-sĕt'-tō) It. n.
A line; a little stanza; a couplet; a versicle. Also a short organ voluntary in the Roman Catholic service.

versetzen (fĕr-zĕt'-sĕn) Ger. v.
To displace; transpose.

Versetzung (fĕr-zĕt'-zoongk) Ger. n.
Transposition.

Versetzungszeichen (fĕr - zĕt'- zoongs-tsī'-khĕn) Ger. n.
The transposing sign; that is, any sign placed before a note to indicate that the position of that note is to be changed. Such signs are the sharp, flat and natural signs. These are also called the chromatic signs, or accidentals.

versicle
A short verse or sentence in the church service chanted or spoken by the priest or minister, and followed by a response from the choir or people. Both are usually taken from the Scriptures, and often together form only one sentence. For example: (V.) Open thou our eyes (R.) That we may behold wonderful things out of thy law. Versikel (Ger.); versillo (Spa.). Abbr. V or v.

versilare (vŭr-sĭ-lā'-rĕ) Lat. v.
To sing psalms antiphonally; to sing psalms in two responsive or altering groups of voices.

verso (vĕr'-sō) It. n.
Verse or stanza; singing, tune, air.

Verspätung (fĕr-shpā'-toongk) Ger. n.
Retardation; delay.

verstärken (fĕr-shtăr'-kĕn) Ger. v.
To strengthen; reinforce; to put special emphasis on a certain note or chord. Equivalent to reinforzare or sforzare (It.).

verstärkt (fĕr-shtārkt') Ger. part.
Strengthened; reinforced. Equivalent to reinforzata or sforzata (It.).

verstimmt (fĕr-shtĭmt') Ger. adj.
Out of tune; also, out of humor; dejected; depressed; gloomy.

vertatur (vŭr'-tā-tŭr) Lat. v.
Literally, let it be turned: the subjective form of the verb used in a mild command or admonition, hence having the same force as verte.

verte (vŭr'-tē) Lat.
Turn; turn over.

verte subito (vŭr'-tē sū'-bĭ-tō) Lat.
Turn quickly; meaning turn the leaf quickly.

vertical slur
A sign placed before the notes) of a chord indicating that they are to be played in succession. See also arpeggio.

vertical strings
Strings lying in the same plane, applied to the strings of a piano, in contradistinction to strings that are overstrung.

vertönen (fĕr-tā'-nĕn) Ger. v.
To cease sounding; to die away.

verve (vĕrv) Fr. n.
Rapture; animation; spirit, in performance.

verwandt (fĕr′-vänt) Ger. adj.
Related; as verwandte Tonarten, related or relative keys.

Verwandtschaft (fĕr-vänt′-shäft) Ger. n.
Relationship; connection relation.

Verwechselung (fĕr-vĕkh′-sĕl-oongk) Ger. n.
Change; mutation; alteration of key, time or tone. Die enharmonische Verwechselung, the enharmonic change.

verweilend (fĕr-vī′-lĕnt) Ger. part. and n.
Delaying; tarrying. Equivalent to ritenendo.

Verwerfung (fĕr-vĕrf′-oongk) Ger. n.
Transposition.

verziert (fĕr-tsērt′) Ger. part.
Figured; ornamented; florid; verzierter Kontrapunkt, figured counterpoint.

Verzierung (fĕr-tsēr′-oongk) Ger. n.
Ornamentation; ornament; embellishment. Verzierungsnote, a grace note.

Verzögerung (fĕr - tsākh′ - ĕ - roongk) Ger. n.
Retardation.

verzweiflungsvoll (fĕr - tsvī′ - floongs-fôl) Ger. adj.
Full of despair; desperate; desperately.

vesper bell
In Roman Catholic Church the bell which sounds at sunset to call the people to vespers, the evening service of the church.

vesper hymn
A hymn sung during the vesper services.

vespers
The evening service of the Catholic Church. It is the sixth and most important of the canonical hour services, and is held about six o'clock. It consists chiefly of singing, solemn and beautiful. The greatest church composers wrote much for this service.

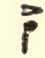
vespertini psalmi (vĕs-pŭr-tī′-nī säl′-mī) It.
Evening psalms: the psalms sung at vesper service in the Catholic Church. They vary during the week but on Sunday are usually from One Hundred Ten to One Hundred Fourteen.

vezzosamente (vĕt-tsō-sä-mĕn′-tĕ) It. adv.
Gracefully, pleasingly, tenderly.

vibrate (vē-brä′-tĕ) It. adj.
Vibrated: plural of vibrato; le note being understood. Signifies that the notes should be strongly accented at first but diminish in volume.

vibration
The regular oscillation of any tone-producing body, such as a string, a column of air, a vibrating membrane, a sonorous substance, or a vocal chord.

vibratissimo (vē-brä-tĭs′-sĭ-mō) It.
Very tremulous.

vibrato (vē-brä′-tō) It. part. and adj.
Vibrated; tremulous; resonant: used as a noun to signify a tremulous quality of tone, in contradistinction from a pure, even tone, but not the same as tremolo. In singing, vibrato is produced by the rapid weakening and reinforcing, and consequently the partial interruption of a tone which is being held. It has almost the effect of reiteration, and when poorly done becomes only a repetition of one note; see trillo caprino. On a bow instrument vibrato is produced by rapidly oscillating the finger while it firmly stops a string, thus causing an almost imperceptible alteration of pitch which more closely resembles the vocal tremolo, while the tremolo, produced by rapid down and up bowing on the same string of an instrument is nearer like the vocal vibrato. Vibrato is indicated thus  Compare balancement (Fr.).

vibrato molto (vē-brä′-tō mōl′-tō) It.
Extremely tremulous or resonant: stronger than vibratissimo. A very rapid vibrato.

vibrator
One name for free reed.

vibrazione (vē-brät-sĭ-ō′-nĕ) It. n.
Vibration; wavering.

vicar-choral
A deputy or assistant to a capitular, major canon; that is, a dignitary who possesses a stipend allotted from the revenues of an Anglican Collegiate or Cathedral church. The vicars-choral hold office only during the life of the canons to whom they are attached. The position of vicar-choral, called lay clerk in the cathedral of the new formation, or the cathedral council as organized after the Reformation, is open to laymen, while that of the minor canon, or the lower grade of choral assistants having the same duties, can be filled only by one of the clergy. The vicar-choral assists his superior in his duties, sometimes at the altar and pulpit but usually

in the chancel and choir, wherefor he is required to have a practical knowledge of ecclesiastical music. Originally every canon or prebendary had a minor canon or vicar-choral to assist him, but the number of these deputies increased later, a vicar-choral representing more than one canon. The vicars-choral form a distinct corporation or college in all the English Cathedrals of the old foundation and in twelve cathedrals of Ireland, and formerly lived together in collegiate buildings, some of which are still standing, apart from the superior members of the chapter of the cathedral, under whose jurisdiction the vicars-choral were placed only in matters of duties in church services. There are both minor canons and vicars-choral at St. Patrick's Cathedral, Dublin, where they form two distinct colleges, and also at Hereford, where they are only one corporation.

vicenda (vē-chĕn′-dä) It.

Alternation; change.

vicendevolmente (vē - chĕn - dā - vōl-mĕn′-tĕ) It. adv.

Alternately; reciprocally; changeably, vacillatingly.

victimæ paschali laudes (vĭk′- tĭ - mē păs′-kăl-ī law′-dēs) Lat.

Praises to the paschal victim; referring to the lamb sacrificed by the Jews during each festival of the Passover. These are the opening words of a sequence sung in the churches of many countries at Easter time. There are various forms of the text and numerous translations and it is used on different days in the various churches. It also served as the basis of many miracle and mystery plays given during Easter week.

vide (vī′-dē) Lat. v.

See. It is frequently used in cutting scores; vi appearing at the beginning and de at the end of the passage eliminated.

vide (vēd) Fr. adj.

Empty; void; open; used of an unstopped string, corde à vide. Synonym of vuide.

vide sequens (vī′-dē sē′-kwĕnz) Lat.

See the following.

viel (fēl) Ger. adj. and adv.

Much; many; a great deal of. Mit vielem Tone, with much tone, with a full, resonant tone; mit vielem Nachdruck, with great emphasis.

vielchörig (fēl′-kā′-rĭkh) Ger. adj.

For several choirs or choruses divided into a number of parts.

vielfacher (fēl-fäkher) Ger. adj.

Manifold; multifarious; polymorphous; various in form. Vielfacher kontrapunkt, polymorphorus counterpoint.

viella (vĭ-ĕl′-lä) It. n.

vielle (vē-ĕl′) Fr. n.

The old name for a crude viol used by the troubadours about the Thirteenth Century. The viol or vielle was sometimes plucked with the fingers or a plectrum, sometimes played with a bow and sometimes with a wheel, and when developed further and adapted especially to each mode of playing became the guitar, the violin, and the hurdy-gurdy or vielle à la roue-viol, played by a wheel. When the term viol came to be used to signify the bow species the word vielle was transferred to the vielle à roue, or hurdy-gurdy, the strings of which are set in vibration by a wheel, covered with rosin, the handle of which is turned by the player's right hand while with his left hand he operates the keyboard attached to the neck of the instrument by which the tone is regulated. For further information see also hurdy-gurdy.

vielleur (vē-ĕl-lŭr) Fr. n.

A player on the hurdy-gurdy.

vielstimmig (fēl-shtĭm-mĭkh) Ger. adj.

Many voiced; for several voices, polyphonic. Vielstimmiges tonstück, a glee or choral piece.

vieltönig (fēl′-tā-nĭkh) Ger. adj.

Many toned; multisonous.

vierfach (fēr′-fäkh) Ger. adj.

Four-fold: applied to a compound organ stop of four ranks of pipes. Often written 4 fach.

vierfüssig (fēr′-füs-sĭkh) Ger. adj.

Four-foot: applied to the length or pitch of organ pipes and stops.

Viergesang (fēr′-gĕ-zäng) Ger. n.

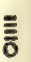
Song for four voices; quartet.

viergestrichene Note (fēr′-gĕ-shtrĭkh-ĕn-ĕ nō-tĕ) Ger.

A four-tailed note; a demisemiquaver, or thirty-second note.

viergestrichene Oktave (fēr′-gĕ-shtrĭkh′-ĕn-ĕ ôk-tä′-fĕ) Ger.

A four times accented or four lined octave; the third octave above middle C, written c^4 or



that is, C in the seventh place above the treble stave.

vierhändig (fēr′-hĕn-dĭkh) Ger. adj.
For four hands. Vierhändiges Tonstück, a composition for four hands.

Vierklang (fēr′-kläng) Ger. n.
A chord of four notes: applied especially to the chord of the seventh, containing the first note plus notes at intervals of a third, a fifth, and a seventh above the first note.

viermässig (fēr′-mās-sĭkh) Ger. adj.
Four measure; containing four measures.

viersaitig (fēr′-zī-tĭkh) Ger. adj.
Four stringed. Viersaitige leier, the four stringed lyre, the notes of which were the foundation of the Greek scale, hence a tetrachord.

vierstimmig (fēr-shtĭm-mĭkh) Ger. adj.
Four-voiced; in four parts: applied to instrumental as well as vocal music, as vierstimmiges Tonstück, a four-part composition, a quartet.

Vierstück (fēr′-shtük) Ger. n.
A piece for four performers; a quartet.

viertel (fĕr-tĕl) Ger. num. adj.
Fourth; quarter. Viertel schlagen, beat only the quarter notes.

Viertelnote (fēr′-tĕl-nōt) Ger. n.
A crotchet or quarter note. Also written Viertel.

Viertelpause (fēr′-tĕl-pôw′-zĕ) Ger. n.
Quarter, or crotchet rest.

Viertelton (fēr′-tĕl-ton) Ger. n.
Quarter note; a crotchet; usually abbreviated to Viertel.

vietato (vē-ā-tä′-tō) It. adj.
Forbidden; prohibited; used to designate intervals which are forbidden by the rules of harmony.

vif (vēf) Fr. adj.
Quick; lively; brisk; sprightly.

vigorosamente (vē-gō-rō-sä-mĕn′-tĕ) It. adv.
Vigorously; with energy; forcibly; boldly.

vihuela (vē-oo-ā′-lä) Spa. n.
A primitive form of the Spanish guitar.

villageois (vē-lă-zhwä) Fr. n., mas.
Pertaining to the country, rustic; à la villageoise, in country fashion.

villancico (vil-yăn-thē-kō) Spa. n.
A pastoral poem of the Fifteenth Century consisting of two or more stanzas of seven lines each, epigrammatic like the madrigal. The Spanish contrapuntists often took the musical settings of the villancicos as themes for their sacred motets; hence, the motets, anthems or carols sung during festival services, especially at Christmas, are called villancicos.

villanella (vēl-lä-nĕl′-lä) It. n.
An old Italian country dance originated by the Neapolitans and accompanied by singing; gradually the singing became more important and displaced the dance. It was a precursor of the madrigal and has much the same relation to it that the folk-song has to the part-song. Its character as a song was light and comic, and had a tendency to the coarse and unrefined. The time was gay and brisk and the measure strongly marked. The melody at first was written in very plain style, but later numerous embellishments were added. The modern villanella is composed for both singing and dancing.

villanesco (vĕl-lä-nĕs′-kō) It. adj.
Rustic; homely; coarse.

villareccio (vēl-lä-rĕt′-chō) It. adj.
Rural; clownish; pertaining to the country. Also spelled villereccio.

villota (vēl-lō′-tō) It. n.
The first secular part-songs, composed after the rules of counterpoint were formulated. Villotte were written with as many departures as possible from the strict rules applied to sacred music, and were set to vile, that is, rustic, poems, uniting a clownish music to a clownish manner. See also villanella.

vina Hin. n.
A Hindu instrument consisting of a wooden bar, each end resting upon a gourd acting as a resonator. Seven strings are drawn from one end of the bar to the other and are plucked with coverings of wire or fish scales worn on the fingers. When played the instrument is held with one gourd resting on the left shoulder and the other under the right arm.

vinata (vē-nä′-tä) It. n.
A vintage, or drinking-song.

vinetta (vē-nĕt′-tä) It. n.
Diminutive of vinata.

Viol, bass
See violoncello.

viol, double bass
See double bass.

viol lyra way
1. In ancient Greek music, one of the two accepted modes of notation used for the lyre.
2. A medieval term for a certain system of letter notation used in music for the viol da gamba, a six stringed instrument, the music for

which was written on a staff of six lines, one for each string. Also called Lero viol.

viola (vē-ō′-lä) It. n.

1. A bowed instrument, the prototype of the violin. It was furnished with six strings, the back was flat as was usually the belly, the sound-holes were circular, the bridge low and the sides only slightly incurved. There were four sizes: the treble, alto, bass, and contrabass; the group being termed the chest of viols.

2. The modern viola is one of the important orchestral instruments. Although the instrument is often referred to as the tenor violin its pitch is more that of the alto voice. The viola is constructed exactly like the violin, but is a fifth larger and is pitched the interval of a fifth lower.

The music is written almost entirely in the C clef with the high notes in the G, or treble, clef. Its tone blends well in the orchestra, and has a range of color extending from sad reverie to agonized pathos. It usually carries the third part in the quartet with the first and second violins and the violoncello, although sometimes it doubles the violin parts. Abbr. va.

viola bastarda (vē-ō′-lä bäs-tär′-dä) It.

Literally, bastard viol: this instrument was larger than the tenor and smaller than the bass viol. In the Seventeenth Century it fell into disuse, having been replaced by the baryton. See also baryton.

viola da braccio (vē-ō′-lä dä brät′-chō) It.

Literally, arm viol: an alto viol which is held in the bend of the arm when played. It was at first strung with six strings, but in the Eighteenth Century the number was reduced to five.

viola da gamba (vē-ō′-lä dä gäm′-bä) It.

Literally, leg viol: an obsolete form of the violoncello. The name refers to the fact that, owing to the size of the instrument, it is held between the knees when played. Equivalent to viol di gamba. See also violoncello.

viola d'amore (vē-ō′-lä dä-mō′-rĕ) It.

Literally, viol of love: a tenor viol furnished with seven catgut strings passing over the bridge, and a number of wire strings drawn through small holes in the lower part of the bridge and passing under the fingerboard on the neck; the wire strings were tuned in unison with the others and vibrated sympathetically when the latter were rubbed with the bow. The instrument was useful only in solos and as a consequence had but a short life. The name was suggested by the soft effect of the sympathetic strings.

viola di bordone (vē-ō′-lä dē bôr-dō′-nĕ) It.

See baryton.

viola pomposa (vē-ō′-lä pôm-pō′-sä) It.

A five-stringed viol almost four feet long, invented by John Sebastian Bach. It was rested on the floor between the performer's knees when played. The fifth string afforded greater felicity in the execution of extended passages; but as performers acquired more skill upon the violoncello the viola pomposa was made unnecessary.

viole (vē′-ôl) Fr. n.

Viole (fē-ō′-lĕ) Ger. n.

See viola (It.).

violentemente (vē-ō-lĕn-tĕ-mĕn′-tĕ) It. adv.

Violently; forcefully; vehemently; impetuously.

violenza (vē-ō-lĕn′-tsä) It. n.

Violence; fury; vehemence; force.

violet

A name sometimes applied to the viola d'amore.

violetta marina (vē-ō-lĕt′-tä mä-rē′-nä) It.

A high tenor viol very similar to the viola d'amore.

violicembalo

An instrument invented in 1823 and greatly resembling the piano in appearance but differing in its mechanism; the keys pressing the strings against a revolving wheel which was operated by means of treadles. The tone could be made louder or softer by increasing the pressure of the fingers upon the keys.

violier (vē-ôl-yā) Fr. n.

Violist; one who plays a viol.

violin

The principal orchestral instrument, and the one which most closely resembles the human voice. Italy has always been the seat of violin manufacturing; Brescia was made famous by the violins of Da Salo, Mariani and Bente; and Cremona as the home of the Amati, Stradivari, Jacob Stainer and Guarnerius.

An English violin maker named

Heron-Allen described the instrument as follows: "A hollow box from thirteen to fourteen inches in length, at the widest part eight and a half inches, at the narrowest four and one-half inches broad. It is about two and a half inches deep at the deepest part and weighs about eight and one-half ounces. Beyond this we have a neck terminating in a scroll, which with pegs, finger-board and tailpiece of ebony bring the weight up to about twenty ounces . . . It supports a tension on the strings of sixty-eight pounds, and a vertical pressure on the bridge of twenty-six pounds."

The violin is entirely hand made, the sides being bent into shape and every other piece carved. The back is usually of maple and the belly of pine or other soft wood and both are in two parts joined in the center. The wood used is most carefully selected, smooth grained and having just enough moisture to make it elastic and capable of resisting the strain put upon it. It is especially important that a back and belly be found that will vibrate together. The sides or ribs are of maple and must be carefully planned so as to be neither too thick nor too high; if not of correct thickness they will not properly transmit the vibrations from belly to neck, and if too high they will allow too large an air space in the sound-box; they consist of six pieces of wood dipped in water, then shaped by a hot bending iron. When the sides have been glued to the back six small blocks of pine or willow are carved to fit exactly into the corners formed by the center curves, and the top and bottom curves are carefully glued into place. Thin strips of wood serve as lining between the ribs and the blocks of wood. A purfling consisting of three parallel strips of planetree wood, about one-sixteenth of an inch in diameter is placed about three-sixteenths of an inch from the outer edge of the belly to prevent the wood from splitting. The bridge of the violin is made of bird's-eye maple of horizontal grain and neither too hard nor too soft. At the top it is just one-half as thick as at the base, and has four hollow notches for the strings. The feet must be exactly arched to fit the arch of the belly else the ton will be hollow and dull. The height is proportioned to that of the finger-board so that the strings may be correctly slanted. Its top is so arched that no two strings are on the same level, and the bow is not in danger of rubbing more than one string at a time. The bridge stands between the two necks of the *ff* holes, with its right foot over the bass bar and its left near the sound-post.

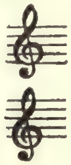
Very important in the manufacturing of violins is the construction of the sound-post. It is a round stick carved from even grained pine, and is about a quarter of an inch in diameter. It extends from the back to the belly and transmits the vibrations from one to the other. Since it is not glued in place, but exactly fitted, it can not be put in place until the case is all put together. It has to be adjusted through the right *f* hole and is an exceedingly delicate task; it is usually placed one-fourth of an inch behind the right foot of the bridge. The bass or sound bar is a strip of soft, even-grained pine about ten and one-half inches long and it lies at a slight angle under the left foot of the bridge. It strengthens the belly and counteracts the difference of pitch caused by the severing of the wood fibers by the *ff* holes. The edge that is glued to the belly is curved to follow its curve, and the other edge is rounding and undulating.

The sound-holes vary in outline with various makers and serve to divide the fibers of the wood into long and short lengths; short to sound the high notes, long to sound the low. There are four strings tuned at intervals of a fifth apart, and when open sounding G below middle C, D, A and E. The neck with the scroll at its head is carved from a block of maple ten inches long, two inches deep and one and five-eighths inches wide. Just below the scroll is the part of the neck called the peg-box, through which the pegs pass. The pegs are made of boxwood, ebony or rosewood and fit snugly into the hole.

The finger-board is made of a strip of ebony the width of the neck, three-sixteenths of an inch thick and a little over ten inches long. It is glued to the upper surface of the neck and extends along the belly to a point about two and one-half inches from the bridge, and it has a very smooth surface. The nut is a small piece of ebony an inch in height, cut with small grooves for the strings and placed between the peg-box and finger-board to raise the strings a bit above the finger-board. At the lower end of the violin is the tailpiece, a concave piece of ebony pierced along the upper edge by holes through which the strings pass. This is not screwed or glued to the violin but is secured by a loop of gut fastened to the tail pin and held in place by the tension of the strings.

violin bow
A rod of light wood having parallel hairs strained along its length between raised ends. It is drawn across the violin strings and causes them to vibrate, thus producing the sound.

violin-clef
The G clef on the second line of the staff; also called the treble clef. Formerly in French violin music the G clef was placed on the first line.



violin, keyed
See piano-violin.

violin-principal
A stop on the organ composed of narrow pipes producing a tone similar to that of the violin.

violin, tenor
One name used to designate the viola because it takes the third or tenor part in the stringed quartet, the other members being the first and second violins and the violoncello.

violinata (vē-ō-lē-nä'-tä) It. n.
A violin composition, or a work for some other instrument, in which the violin is imitated.

Violinboden (fē-ō-lĕn'-bō'-dĕn) Ger. n.
The back of the violin.

Violinbogen (fē-ō-lĕn'-bō-khĕn) Ger. n.
Violin bow; fiddle-stick.

Violinconcert (fē - ō - lĕn' - kōn - zert') Ger. n.
Violin concerto. Equivalent to Violinkonzert.

Violindecke (fē-ō-lĕn'-dĕk'-ĕ) Ger. n.
The belly of the violin.

Violine (fē-ō-lē'-nĕ) Ger. n.
1. Violin; fiddle.
2. An organ stop sounding like the violin.

Violinhaare (fē-ō-lĕn'-hä-rĕ) Ger. n.
The hair of the violin bow.

violini unisoni (vē-ō-lē-nē oo-nĭ-sō'-nē)
The violins in unison.

violinier (vē-ô-lēn-yā) Fr. n.

violinista (vē-ō-lē-nēs'-tä) It. n.
One who plays upon the violin.

Violinkasten (fē-ō-lĕn'-käs-tĕn) Ger. n.
Violin case.

Violinkonzert (fē - ō - lĕn' - kôn-tsărt) Ger. n.
Violin concert.

violino (vē-ō-lē'-nō) It. n.
Violin. Abbr. viol., vl., vno., vo.

violino-alto (vē-ō-lē'-nō-äl'-tō) It. n.
Formerly a small tenor viol used for playing the alto part in harmonies and for accompanying the alto voice.

violino picciolo (vē-ō-lē'-nō pĭt-chē-ō'-lō) It. n.

violino piccolo (vē-ō-lē'-nō pĭk'-kō-lō) It. n.

violino pochetto (vē-ō-lē'-nō pō-kĕt'-tō) It. n.
A small violin tuned a fourth or a fifth higher than the ordinary violin; a kit or pocket fiddle, formerly used by dancing masters.

violino pomposo (vē-ō-lē'-nō pōm-pō-zō) It.
Literally, grand violin: a viola with a fifth string added. The strings are tuned C, G, A and E.

Violinsaite (fē-ō-lĕn'-zī'-tĕ) Ger. n.
Violin string.

Violinschlüssel (fē - ō - lĕn'-shlüs'-sĕl) Ger. n.
Violin-clef.

Violinspieler (fē-ō-lĕn'-shpēl'-ĕr) Ger. n.
Violin player; violinist.

Violinsteg (fē-ō-lĕn'-stākh) Ger. n.
Violin-bridge.

Violinstimme (fē - ō - lĕn' - shtĭm - mĕ) Ger. n.
A part for the violin.

Violinzeichen (fē-ō-lĕn'-tsī'-khĕn) Ger. n.
See violin-clef.

violinzoli (vē-ō-lĕn-tsō-lē) It. n.
A stop on the organ situated in the swell, and producing a tone greatly resembling that of the violin.

Violon (fē-ō-lōn') Ger. n.
1. The contrabass viol, or double-bass.
2. A pedal stop on the organ. Equivalent to violone (It.).

violon (vē-ō-lôn) Fr. n.
Violin.

violonar (vē-ō-lô-năr') Fr. n.
A name which the French have recently applied to the double bass. See also double bass.

violonaro (vē-ō-lō-năr-ō) Fr. n.
A large double bass, tuned an in-

terval of a fifth lower than the ordinary bass viol, and an octave below the violoncello. See octo-basse (Fr.).

violoncello (vē-ō-lōn-chĕl'-lō) It. n.

A bowed instrument dating from the latter part of the Sixteenth Century and serving in the orchestra as the bass of the stringed quartet, of which the first and second violins and the viola are the other members. The name is commonly abbreviated to cello. The instrument measures four feet from end to end, and when played is rested upon the floor and held between the knees of the performer, who is seated upon a chair. The four strings are tuned in an ascending scale of fifths, the lowest tone being the second C below middle C. Its music is written in the C clef, with high notes in the G or treble clef and low notes in the F or bass clef. The cello holds a place of importance in the orchestra and has an expressive tone, being capable of a somewhat sardonic humor in lively passages but equally successful in grave effects. Abbr. cello., vc., vcllo., vllo., ce.

violotta (vĕ-ō-lôt'-tä) It. n.

Literally, large viol: an organ stop composed of pipes of narrow scale connected with the pedals. When skilfully tuned it gives a tone surprisingly like that of the double-bass. See also double-bass.

violotta (vē-ō-lô'-tä) It. n.

A bowed instrument which was invented in 1895 by Dr. Alfred Stelzner, of Dresden. It is midway in size between the viola and the cello, between which there is an extensive gap. It is one-fifth larger than the violin and is tuned an octave lower, G, D, A, E. The tone is rich and full and the instrument can be used effectively in solos.

viols, chest of

A set of viols comprising two trebles, two tenors, and two basses, and forming the nucleus of an orchestra of the Seventeenth Century. The collection was often found in the home also. The name came from the chest in which they were kept while not in use.

virelay

A lay or song in the style of those written in the Fourteenth Century by Oliver Bassel, of the Vaux de Vire, in Normandy. These ballads had love, wine and the current events for their subjects and were usually treated satirically, or epigrammatically. They were very popular throughout the country, and were known as the lais des Vaux de Vire, which was later corrupted into irrelais, and anglicized virelay. Vaudeville has the same origin.

virgil (vŭr'-jĭl) Lat.

Virga; a neume, or character in medieval music, used to express tones, inflexions and graces.

virgil practise-clavier

A toneless keyboard instrument used in practising for the piano, and invented by A. K. Virgil, of New York, in 1883. The speed of the strokes may be timed by means of clicks which the key makes when going down and when returning to position. Precision is determined by the coincidence of the clicks. A spring which may be tightened or loosened adjusts the weight of the touch from two to twenty ounces, that is, from the lightest piano touch to more than the heaviest organ touch.

virginal

See spinet.

virgula

Literally, a branch, twig, stem rod.

1. An accent mark. This name was given to one of the neumes or characters used to express tones, inflexions and graces in medieval notation, corresponding to the acute accent mark, which represented a single note. The sign passed through many forms, finally becoming the longa, equal to four modern whole notes.

2. Also the tail or stem of a note. Also written virga.

virtuosita (vēr-too-ō-sē'-tä) It. n.
Virtuosität (fēr-too-ō-zĭ-tāt) Ger. n.
virtuosité (vēr-tü-ō-zē-tā) Fr. n.

Virtuosity; perfect mastery; remarkable excellence in performance.

virtuoso Eng. n.
virtuoso (vēr-too-ō'-sō) It. n.

One who is remarkably skilled in performing on some special instrument. Virtuosos are constantly tempted to indulge in an undue exhibition of their wonderful technic, and as many have succumbed to the temptation, the term virtuoso has come to be considered by many as slightly depreciatory, and the greatest artists usually object to having it coupled with their names. Italian plural virtuosi. Formerly amateurs were called virtuosos.

vis-à-vis (vē-zä-vē') Fr. n.

Literally, face to face: applied to

double harpsichords or pianos having keyboards at opposite sides of the instruments so that the performers face each other.

vista (vēs′-tä) It. n.

Sight; a prima vista, at first sight.

vistamente (vēs-tä-mĕn′-tĕ) It. adv.

Quickly, instantly; briskly, animatedly. Probably taken from the French, vite, quick. Equivalent to lestemente.

visto (vēs′-tō) It. adj.

Quick; brisk; lively; animated.

vite (vēt) Fr. adj. and adv.

vitement (vēt-mäñ) Fr. adv.

1. (adj. Quick; rapid.

2. (adv.) Quickly; rapidly. Un pen plus vite, a little more quickly.

vitesse (vē-tĕs) Fr. n.

Quickness; swiftness; rapidity.

vito (vē′-tō) It. adj.

Quick; swift.

vitten (fĭt-t'n) Dutch n.

To sing.

vivace (vē-vä′-chĕ) It. adj.

Quick; lively; brisk; sprightly; vivacious; bright; gay: sometimes used alone to indicate a very quick tempo, between allegro and presto, and again only modifies a time indication or stands alone to denote the character of the composition. At times it applies only to the passage at the head of which it stands, instead of the entire piece. Abbr. viv.

vivace con grazia (vē-vä-chĕ kŏn gräts-ĭ-ä) It.

Vivacious, and with grace.

vivace ma non troppo (vē-vä′-chĕ mä nōn trôp′-pō) It.

Quick, but not too much so.

vivace scherzoso (vē-vä′-chĕ skĕr-tsō′-sō) It.

Sprightly and playful.

vivacemente (vē-vä-chĕ-mĕn′-tĕ) It. adv.

Vivaciously; gaily; briskly; in a lively or sprightly manner.

vivacetto (vē-vä-chĕt′-tō) It.

Somewhat lively; about equal to allegretto. Diminutive of vivace.

vivacezza (vē-vä-chĕt′-tsä) It. n.

Vivacity; liveliness; animation; ardor; fire. Vivacezza is often used with con, meaning with vivacity, spiritedly.

vivacissimo (vē-vä-chĭs′-sĭ-mō) It.

Very lively: a time indication almost equal to presto. Beethoven used the adverb vivacissimamente in the finale of his Sonata in E flat, op. 81.

vivacita (vē-vä-chĭ-tä′) It. n.

vivacité (vē-vă-sē-tā) Fr. n.

Vivacity; liveliness; animation; ardor; fire. Often used with avec (Fr.), with, with vivacity, spiritedly.

vivamente (vē-vä-mĕn′-tĕ) It. adv.

Briskly; gaily; in a lively, or animated manner.

vive (vēv) Fr. adj., fem.

Quick, brisk, lively.

vivendum, ad (ăd vĭ-vĕn′-dŭm) Lat.

For the purpose of living: applied to a written, as opposed to an improvised, composition, which is intended to live, or be permanent.

vivente (vē-vĕn′-tĕ) It. adj.

Living; animated; lively.

vivezza (vē-vĕt′-tsä) It. adj.

Vivacity; liveliness; sprightliness.

vivo (vē′-vō) It. adj.

Quick; brisk; alive; animated; vivacious. Synonym of vivace.

vocal

Pertaining to the voice, especially the singing voice; anything uttered or modulated by the human voice; related to a vowel or voice sound. Applied also to the singing tone of an instrument.

vocal apparatus

The different organs of the human body by which vocal sounds are formed and produced.

vocal chords

Two thick, strong muscles in the larynx, covered with a thin mucous membrane. They are set to vibrating by the wind forced from the lungs, and thus produce the sounds of the voice.

vocal music

Music written especially for the voice.

vocal score

The notes of all of the voice parts, each part written on a separate staff, and placed one under the other, for the use of the conductor. This may or may not have combined with it the instrumental score.

vocale (vō-kä′-lĕ) It. adj.

Belonging to the voice; vocal.

vocalezzo (vō-kä-lĕt′-tsō) It. n.

A vocal exercise. Synonym of vocalizzo.

vocalion

An harmonium fitted with unusually wide reeds and producing tones greatly resembling those of organ pipes.

vocalis, rima (rī′-mä vō-kā′-lĭs) Lat.

The space or opening between the vocal chords. See also glottis.

vocalisation

The act of vocalizing or uttering with the voice; vocal execution; the formation and enunciation of vowel sounds; the practise and art of singing vowels on one note or a series of notes, resulting in purity of tone and equality of the voice throughout its entire compass. In perfect vocalisation only the necessary organs are used and a pure tone is produced. Palatal, throaty, tonguey or veiled tones result from the unnecessary use of that particular organ which makes itself heard, marring the purity of the tone. By practising a series of notes on vowels, passing from one note to another without changing the quality of tone, agility is acquired.

vocaliser (vō-kă-lē-zā) Fr. v.

To vocalize; to sing on the vowels.

vocalises (vō-kă-lēz) Fr. n.

Pieces of music for exercising the voice, in which only vowels are used at first, but words are substituted by advanced students.

vocalisieren (fō-kä-lĭ-tsē′-rĕn) Ger. v.

To vocalize; to sing on the vowels.

vocality

The quality of being utterable by the voice, as the vocality of letters, vowels.

vocalization

See vocalisation.

vocalize

To practise singing on the vowels, giving a its broad sound, ä, as in Italian, in order to develop the voice and acquire flexibility and skill in execution.

vocalizzare (vō-kä-lĭts-sä′-rĕ) It. v.

To vocalize; to practise singing on the vowels.

vocalizzazione (vō-kä-lĭts-sä-tsĭ-ō′-nĕ) It. n.

Vocalisation.

vocalizzo (vō-kä-lĕt′-tsō) It. n.

A vocal exercise sung upon the vowels; plural, vocalizzi. See also solfeggio.

voce (vō′-chĕ) It. n.

The voice: sotto voce, an undertone, a soft, subdued voice; plural, voci, voci mixte, mixed voices; a due voci, or a tre voci, for two, or three voices, in two or three parts. Abbr. V.

voce angelica (vō′-chĕ ăn-jĕl′-ĭ-kä) It.

Angel voice: a reed organ stop of delicate tone, more often called vox angelica (Lat.).

voce appannata (vō′-chā ăp-pän-nä′-tä) It.

A worn voice; one dimmed by time and use.

voce buona (vō-chĕ boo-ō′-nä) It.

A good voice.

voce cattiva (vō-chĕ kät-tē′-vä) It.

A bad voice.

voce chiara (vō′-chĕ kē-ä′-rä) It.

A clear voice.

voce, colla (kōl′-lä vō′-chĕ) It.

With the voice: a direction for the accompanist to pay no attention to the time as written, but follow the singer.

voce debole (vō′-chĕ dā′-bō-lĕ) It.

A weak voice.

voce di biance (vō′-chĕ dē bĭ-ăn′-kä) It.

White voice: applied to young women's and children's voices, which are clear and colorless in tone, also to bright toned instruments.

voce di camera (vō′-chĕ dē kä′-mĕ-rä) It.

Voice for the chamber: a voice of moderate volume, better suited to private than public singing.

voce di gola (vō′-chĕ dē gō′-lä) It.

A throaty or guttural voice.

voce di media (vō′-chĕ dē mā′-dĭ-ä) It.

The middle register of a voice.

voce di metallo (vō′-chĕ dē mĕ-täl′-lō) It.

Ringing voice.

voce di petto (vō′-chĕ dē pĕt′-tō) It.

Chest voice: the lowest register of the voice. German equivalent, Bruststimme.

voce di ripieno (vō′-chĕ dē rē-pē-ā′-nō) It.

A voice-part written to fill up the harmony.

voce di testa (vō′-chĕ dē tĕs′-tä) It.

Head-voice: the falsetto of a man's voice and the highest register in a woman's.

voce dolce (vō′-chĕ dōl′-chĕ) It.

A sweet voice.

voce flebile (vō′-chĕ flā′-bĭ-lĕ) It.

A plaintive, mournful voice.

voce flessibile (vō′-chĕ flĕs-sē′-bĭ-lĕ) It.

A flexible voice.

voce forte (vō′-chĕ fôr′-tĕ) It.

A loud, strong voice.

voce granita (vō′-chĕ grä-nē′-tä) It.

A firm, round, powerful voice.

voce grata (vō′-chĕ grä′-tä) It.

A pleasant voice.

voce intonata (vō′-chĕ ĭn-tō-nä′-tä) It.

A melodious, singing tone.

voce, mezzo (mĕd′-zō vō′-chĕ) It.
Half the power of the voice; a subdued tone; more soft than loud. Abbr. m. v.

voce nasale (vō′-chĕ nä-sä′-lĕ) It.
Nasal voice.

voce pastosa (vō′-chĕ päs-tō′-sä) It.
A mellow, soft and flexible voice.

voce piacente (vō-chĕ pĭ-ä-chän′-tĕ) It.
A pleasing voice.

voce piena (vō′-chĕ pĭ-ā′-nä) It.
A full toned voice.

voce principale (vō′-chĕ prēn-chĭ-pä′-lĕ) It.
The principal or leading voice.

voce rauca (vō′-chĕ rä-oo′-kä) It.
A harsh, hoarse or rough voice.

voce ricca d'estensione (vō′-chĕ rĭk′-kä d'ĕs-tĕn-sĭ-ō′-nĕ) It.
Literally, rich in extent: a voice of wide compass.

voce robusto (vō′-chĕ rō-boos′-tō) It.
A strong, powerful voice.

voce sola (vō′-chĕ sō′-lä) It.
The voice alone, unaccompanied.

voce sonora o di metalla (vō′-chĕ sō-nō′-rä ō dē mĕ-täl′-lä) It.
A sonorous or ringing voice.

voce sottile (vō′-chĕ sōt-tē′-lĕ) It.
A thin, light, poor voice.

voce, sotto (sōt′-tō vō′-chĕ) It.
Beneath the breath, softly.

voce spianata (vō′-chĕ spē-ä-nä′-tä) It.
A smooth, even voice.

voce spiccata (vō′-chĕ spĭk-kä′-tä) It.
A clear, distinct voice, in which the syllables are well separated or articulated.

voce strillante (vō′-chĕ strĭl-län′-tĕ) It.
A screeching voice.

voce umana (vō′-chĕ oo-mä′-nä) It.
Human voice: an organ stop usually known by its Latin name vox humana. Formerly applied to the cor anglais.

voce velata (vō′-chĕ vā-lä′-tō) It.
A veiled voice, one that is not clear. See also veiled voice.

voce rellina (vō′-chĕ rĕl-lē′-nä) It.
A pretty little voice.

voces (vō′-sēz) Lat.
Voices. Plural of vox.

voces æquales (vō′-sēz ē-kwā′-lēz) Lat.
Equal voices: either all men's or all women's or boys' voices, in contradistinction to a mixed chorus, voces inæquales, plenus chorus (Lat.); or coro pieno (It.).

voces Aretiniæ (vō′-sēz ăr-ē-tĭn′-ĭ-ē) Lat.
The Aretinian syllables, ut, re, mi, fa, sol, la.

voces Belgicæ (vō′-sēz bĕl′-jĭ-sē) Lat.
The Belgium syllables, bo, ce, di, ga, la, ma, ni, proposed by Huberto Waelrand, a Flemish composer of the Sixteenth Century, to take the place of Guido D'Arezzo's system which was called solmisation because sol and mi were the most important notes of the scale. The new system for a like reason was called Bocedisation, but it did not last long. In the next century Bebisation, la, be, ce, de, me, fe, ge, was invented by Daniel Hitzler, at Stuttgart, and in the Eighteenth Century Dameisation, me, ni, po, tu, la, be, by Graun, but they were all short lived.

voces Hammerianæ (vō′-sēz hăm-ŭr-ĭ′-ä-nē) Lat.
The Hammerian syllables, do, re, mi, fa, sol, la, si, the modern form of solmisation, was introduced into Germany by Kilian Hammer.

voci, mezza di (mĕd′-zä dē vō′-chĕ) It.
See mezza di voci.

voci pari (vō′-chē pä′-rē) It.
Equal voices. See also voces æquales (Lat.).

vociaccia (vō′-chĕ-ät′-chä) It. n.
A bad, disagreeable voice.

vocina (vō-chē′-nä) It. n.
A thin little voice.

Vogar (fō′-gär) Ger. n.
Another spelling of Fugara: an organ stop composed of pipes fitted with reeds and of high pitch, the lowest tone being only an octave below middle C. The tone is very ringing and brilliant, but has a tendency to supersede all else when used with only a few stops and is only available in long effects. On some organs the stop is called clarion.

Vogelflöte (fō′-gĕl-flā-tĕ) Ger. n.
Bird-flute; bird-call; a flageolet or whistle.

Vogelgesang (fō′-gĕl-gĕ-zäng′) Ger. n.
Bird-song: an organ stop imitating the warbling of birds, found on old German organs. It consisted of very small pipes, set in a vessel of water through which the air was forced, producing a chiruping tone. See also merula.

Vogelpfeife (fō′-gĕl-pfī′-fĕ) Ger. n.
See Vogelflöte.

voglia (vōl′-yä) It. n.
Wish; desire; longing; ardor; fervor.

voice
The sound produced by the larynx of human beings or animals. The

human voice is divided into the following classes: basso, tenor, countertenor, contralto, alto, mezzo-soprano and soprano. Names often used synonymously with part.

voice, chest
The lowest register of the voice which produces the tones known as chest tones; supposed to consist in a lower position of the larynx, by which that organ is drawn down toward the chest, the tones there produced being reinforced by vibrations of the chest.

voice, falsetto
A man's head voice, the artificial notes higher than the natural tones of the male register, produced in a feigned or false voice.

voice, first
The soprano.

voice formation
The technical training of the voice by which correct habits of singing are formed, and artistic results obtained. As the instrument and the performer are thus combined in one person, the process of forming or training the voice includes both the development of technic and the adjustment of vocal machinery, as it may be called, the tuning or keeping in tune of the voice. The term embraces tone production, breathing, ability to produce and recognize true pitch of tones, equalizing of tone quality throughout the voice, enunciation of words, extension of vocal compass and flexibility, besides the later duty of varied kinds of the best music for interpretation.

voice, fourth
The bass.

voice, guttural
A quality of voice produced by contraction of the larynx.

voice, head
The head voice is the highest register of the human voice, the sound vibrations being strengthened by resonance in the upper part of the cavity of the mouth and throat. In the adult male singer this register is usually termed the falsetto voice, false or feigned voice, because of the wide difference in quality between it and the next lower register, the falsetto tones seeming unnatural in a man.

voice, nasal
A tone of voice produced in the nose.

voice-part
A vocal part; often used for part in any sense; chorus part.

voice, second
The alto.

voice, third
The tenor.

voice, treble
The soprano.

voices, outer
The highest and lowest voices in part singing.

voices, principal
The leading voices.

voicing
Tuning or regulating the pitch and peculiar character of an organ pipe.

voilé (vwä-lā) Fr. part.
Veiled. Fem. voilée.

voix (vwä) Fr. n.
Voice (s): a deux, or, à trois voix, for two or three voices; in two or three parts.

voix aigre (vwä zāgr) Gr.
Harsh, shrill voice.

voix angelique (vwä-zän-jā-lēk) Fr.
Literally, angelic voice: a stop on the organ and harmonium. See also voix célesta.

voix argentine (vwä zăr-zhäñ-tēn') Fr.
Silvery, clear-toned voice.

voix célesta (vwä sā-lĕst') Fr.
Literally, celestial voice: a stop on the organ composed of two varieties of pipes which give a sharp, thin tone. One variety is pitched a little higher than the other, so that the combined tone is slightly wavering.

voix de poitrine (vwä dŭ pwä-trēn) Fr.
Chest voice: the natural register in a male voice.

voix de tête (vwä dŭ tĕt) Fr.
Head voice: the high register of a female voice or the falsetto of a male voice.

voix éclatante (vwä-zā-klă-täñt) Fr.
Piercing voice.

voix glapissante (vwä glă-pē-säñt) Fr.
Screeching, shrill voice.

voix gréle (vwä grĕl) Fr.
Sharp, thin, shrill voice.

voix humaine (vwä zü-mĕn) Fr.
Human voice: an organ stop. Same as voce umana (It.). See also vox humana stop (Lat.).

voix perçante (vwä pĕr-säñt) Fr.
Piercing, shrill voice.

voix perlée (vwä pĕr-lā') Fr.
Pearly voice.

voix ronde (vwä rônd) Fr.
A round, full-toned voice.

voix trainante (vwä trĕ-näñt) Fr.
A dragging, drawling voice.

voix voilée (vwä vwä-lā') Fr.
Veiled voice. See also veiled voice.

Vokal (fō-käl′) Ger. adj. and n.
1. Vocal, used in compound words.
2. Vowel

Vokalstil (fō-käl′-shtēl) Ger n.
Vocal style; without accompaniment; a cappella style.

volante (vō-län′-tĕ) It. adj.
Flying; light; swift.

volatina (vō-lä-tē′-nä-ĕ) It. n.
A little run. Diminutive of volata. Also written volata.

volatine (vō-lä-tēn) Fr.
A flight of notes; the light and rapid execution of a series of notes: a run; trill; division; applied to both vocal and instrumental music. Equivalent to roulade and volée (Fr.).

volée (vō-lā) Fr. n.
Flight. See also volatine.

Volkgesang (fôlk′-gā-zäng′) Ger. n.

Volkslied (fôlks′-lēt) Ger. n.
Folk-song of Germany; or a popular song: the genuine Volkslieder were songs of the people, by authors now unknown, which have been collected and handed down with the race. The melodies of these songs were simple, being nearly always in the Ionian mode, which is now known as the scale of C major, and easy to remember, and gained symmetry by repeating one phrase of the melody to two lines of poetry, with the slight alteration of the notes at the end of the second line. The Volkslied, so popular among the people, exerted a mighty influence in determining the tonality and form of modern music, as well as serving for themes, alike for secular and sacred art-music, Kunstlied, in the Fourteenth and Fifteenth Centuries, and still continues to be used and imitated.

volksthümliches Lied (fôlks′-tüm-lĭkh-ĕs lēt) Ger.
A popular kind of art song combining the characteristics of both Volkslied and Kunstlied, art song. This style of writing simple, art songs rose in the Eighteenth Century, and supplanted the old Volkslieder. Volksthumliche Lieder have pleasing melody, regular rhythm, simple harmony, and an unpretentious accompaniment; the poetry to which they are set is simple and natural, and the music is arranged to give the words their proper accent, all these qualities combining to produce a song pleasing and easy to sing, hence popular.

Volkston (fôlks′-tōn) Ger. n.
Folk-tone; resembling the songs of the people. Im Volkston, in the style of a folk-song.

Volkstückchen (fôlk′-shtük′-khĕn) Ger. n.

Volksweise (fôlks′-vī′-zĕ) Ger. n.
See Volkslied.

voll (fôl) Ger. adj. and adv.
Full, whole, complete; fully, completely. 𝄐 5 volle Takte Lang, 𝄐 5 complete measures long. Mit vollen chor, with full chorus.
Used in compounds, as the English ful, fully; e. g., gedankenvoll, thoughtful, thoughtfully; gefühlvoll, full of feeling, tender, tenderly; klangvoll, full of sound, sonorous, sonorously.

voll Rührung (fôl rü′-roongk) Ger.
Full of emotion; feeling; sympathy.

voll Sehnsucht (fôl zān′-zookht) Ger.
Full of longing; yearning.

volle Orgel (fōl′-lĕ ōr′-khĕl) Ger. n.
Full organ. Mit voller Orgel, with full organ. Synonym of volles Werk.

voller (fŏl′-lĕr) Ger. adj.
Louder; fuller; stronger.

volles Werk (fôl′-lĕs vĕrk) Ger.
Full organ. Same as mit vollem werk, with the full power of the organ; with all, at least all the heavy, stops drawn. Modern organs usually have combination pedals which throw on all the stops.

volles Zeitmass (fôl′-lĕs tsīt′-mäs) Ger.
Full time of the movement.

Vollgesang (fôl′-gĕ-zäng′) Ger. n.
Chorus.

vollgriffig (fôl′-grĭf′-fĭkh) Ger. adj.
Full-handed; in full chords, requiring the use of the whole hand.

vollkommen (fôl-kôm′-mĕn) Ger. adj. and adv.
1. (adj.) Perfect; complete; full; vollkommene Kadenz, perfect cadence, a chord causing a sense of complete repose.
2. (adv.) Completely; wholly; perfectly.

Vollstimmig (fôl′-shtĭm′-mikh) Ger. adj.
Full-voiced; full-toned; as vollstimmiger chor, full-voiced choir; vollstimmiger Akkord, a full chord, in full harmonies; vollstimmiges Tonstück, a symphony. Also signifies for many voices, polyphonous.

Vollstimmigkeit (fôl′-shtĭm-mĭkh-kīt′) Ger. n.
Fulness of tone; complete or perfect harmony; symphony.

volltönend (fôl′-tā-nĕnt) Ger. adj.
Full-sounding; sonorous.

volltönig (fôl′-tā-nĭkh) Ger. adj.

Sonorous; resonant; full-toned; volltönige Stimme, full-toned, sonorous voice.

volonté (vō-lôñ-tā) Fr. n.

Will; pleasure; fancy; à volonté, at pleasure. Equivalent to ad libitum (Lat.) or a piacare (It.). Abbr. à. v.

volta (vōl′-tä) It. n.

Turn; a revolution; time: una volta, once; due volte, twice.

volta, prima (prē-mä vōl′-tä) It.

The first time. The words or its abbreviation. 1 ma volta, 1 ma, la, or l, mark the first ending if the music is to be repeated with a different ending each time.

volta, seconda (sā-kôn′-dä vōl′-tä) It.

The second ending. Abbr. ll da volta, ll da, lla or ll.

voltare (vōl-tä′-rĕ) It. v.

To turn; revolve; turn over.

volte (vōlt) Fr. n.

An old dance, in some respects resembling the waltz of modern times. Although the French claim that it originated in Provence and was introduced into Paris under Louis VII, the name implies an Italian origin, in volta, a turn or a whirl. The volte was fashionable all over Europe. It has been described as a dance in which the man turns the woman round several times, and then helps her to make a high spring. This last feature seems totally unlike the waltz; in fact, the volte was frequently danced in a manner that caused severe remark on the ground of indecency. One pointed criticism is as follows: "The feet were not given to us for dancing, but to walk modestly, not to leap impudently like camels."

volteggiande (vōl-tĕd-jän′-dĕ) It. part.

Crossing the hands in playing the piano or organ. See also volteggiare.

volteggiare (vōl-tĕd-jä′-rĕ) It.

Literally, to flutter, or skip about; to vault; hence, to cross the hands in playing the piano or organ.

volti (vōl′-tē) It. v.

Turn over. Abbr. v.

volti, seque la seconda parte (vōl′-tē sā′-gwĕ lä sā-kôn′-dä pär′-tĕ) It.

Turn over, the second part follows.

volti subito (vōl′-tē soo′-bĭ-tō) It.

Turn, the page, instantly; used at the bottom of a page where a double bar in the music might lead one to suppose that the piece was ended. It is not so much used now as formerly. Abbr. v. s.

voluntary

An organ solo, played before, during, or after church service; deriving its name probably from the fact that it is often extemporaneous, and it is not a necessary part of the service. Selections from Bach and arrangements of orchestral or other instrumental works are generally used in voluntaries. This name is also applied occasionally to an anthem or chorus sung before the service, and to toccatas in two or three parts for exhibiting the qualities of an instrument or the skill of the performer.

volver a la misma cancion (vōl-vār ä lä mēs′-mä kän′-thĭ-ōn) Spa.

Return to the same, the original, tune.

vom Anfang (fōm än′-fäng) Ger.

From the beginning. See also da capo (It.).

vom Blatte (fōm blät′-tĕ) Ger.

From the leaf; hence, at sight. Equivalent to a vista (It.), or à vue (Fr.)

Vorausnahme (fōr-owz′-nä-mĕ) Ger. n.

Anticipation; forestalling; the preparation of a chord.

Vorbereitung (fōr′-bĕ-rĭ-toongk) Ger. n.

Preparation, as of discords.

Vorbereitungsunterricht (fōr′-bĕ-rĭ-toongks-oon′-tĕr-rĭkht) Ger. n.

Preparatory lessons; elementary instructions.

Vordersatz (fōr′-dĕr-zäts) Ger. n.

The first and principal subject or theme of a composition.

Vorgeiger (fōr′-gī-khĕr) Ger. n.

The first violin; the leader of the orchestra.

Vorgreifung (fōr-grī′-foongk) Ger. n.

Vorgriff (fōr′-grĭf) Ger. n.

Anticipation. Synonym of Vorausnahme.

Vorhalt (fōr′-hält) Ger. n.

A note prolonged; suspension; syncopation. Also the long appoggiatura, now obsolete, which was really a suspension written as a small note.

Vorhaltslösung (fōr′-hälts-lā′-zoongk) Ger. n.

Resolution of a suspension.

vorher (fōr-hār) Ger. adv.

Before; previously; in advance. Tempo wie vorher, time as before.

voriges Zeitmass (fō′-rĭkh-ĕs tsīt′-mäs) Ger.

Former time. See tempo primo (It.).

Vorsang (fōr′-zäng) Ger. n.
The act of beginning, or leading off in a song.

Vorsänger (fōr′-zĕng-ĕr) Ger. n.
Leader; accenter; precentor.

Vorschlag (fōr′-shläkh) Ger. n.
Fore-beat; one or two grace notes written in front of and one degree, sometimes more, above or below a given note from which they derive their time. Opposite of Nachlslag, an afterbeat. Equivalent to appoggiatura (It.). Langer Vorschlag, the long appoggiatura; gurzer Vorschlag, the short appoggiatura.

Vorspiel (fōr′-shpēl) Ger. n.
An introduction, a prelude. The Vorspiel to an opera differs from an overture in not being an independent number, but an instrumental introduction using some of the themes of the first act of the opera into which it leads directly. In his later operas beginning with Lohengrin, Wagner replaced the overture by a Vorspiel, following the same principle that Gluck illustrated in his preludes.

Vorspiel auf der Orgel (fōr′-shpēl owf dār ôr′-gĕl) Ger.
An introductory piece on the organ; a voluntary.

Vorspieler (fōr-shpēl′-ĕr) Ger. n.
Leader of a band; the principal performer; soloist on an orchestral instrument.

Vorsteller (fōr′-shtĕl′-lĕr) Ger. n.
Performer.

Vortänzer (fōr-tĕn′-tsĕr) Ger. n.
Leader of a dance.

Vortrag (fōr′-träkh) Ger. n.
Execution; delivery; style of performance; rendering; interpretation.

Vortragsbezeichnung (fōr′-träkhs-bā-tsīkh′-noongk) Ger. n.
Preparatory sketch; an outline. Also the expression marks or other directions for rendering a piece.

Vortragsstück (fōr′ - träkhs - shtük′) Ger. n.
Show-pieces: pieces for performance before an audience; concert pieces as opposed to exercises or pieces for practise, Übungsstücke.

vorwärts (fōr′-värts) Ger. adj.
Forward; ahead; on; indicating that the time is to be faster. Equivalent to stringendo (It.). Etwas vorwärts gehend, somewhat faster movement, same as poco piu mosso.

Vorzeichnung (fōr′-tsīkh-noongk) Ger. n.
Signature.

vowel
One of the open sounds in speaking or singing which carries the tone. In singing the consonant, or closed sound, can not be pronounced unless connected with a vowel more or less prominent. The consonants simply begin and end the vowels of a word, and are merely articulated.

The sound of the vowel in singing is modified by the frequent prolongation of the tone; this renders it necessary in many cases to change the manner of producing it in order to obtain the best results, as the same position of lips, palate and teeth may produce altogether different sounds in singing and speaking.

vox (vŏks) Lat. n.
Voice; a part; duo voces, tres voces, two or three voices: a sound, tone, or key, as inter aliquam vocem et octavam a se, between any note and its octave: acutæ voces, the high keys, the part of the ancient scale between the first A above and below middle C, same as acutæ claves,. Plural, voces.

vox acuta (vŏks ā-kū′-tä) Lat.
A high, shrill voice. Also the highest note of the double octave, bisdiapason, used in ancient music.

vox angelica (vŏks ăn-jĕl′-ĭ-kä) Lat. n.
Literally, angel voice: a name given to several varieties of organ stop having a very delicate intonation. It is of medium pitch, the lowest tone being two octaves below middle C. In German organs the pipes are fitted with reeds and are rather narrow, producing a tone much like that of stringed instruments and resembling the tone of the more common stop called vox humana.

vox antecedens (vŏks ăn-tē-sē′-dĕnz) Lat.
Preceding part: the antecedent of a fugal composition, which proposes the theme or subject to be imitated by the other parts. See vox consequens.

vox consequens (vŏks kŏn′-sē-kwĕnzs) Lat.
Following part: the consequent which imitates the subject or theme.

vox gravis (vŏks grā′-vĭs) Lat.
Low voice.

vox-humana stop (vŏks - hū - mā - nä) Lat.
Literally, human voice: a group of pipes in the organ which are fitted with reeds and produce a tone resembling the human voice.

vox nasalis (vŏks-nā-sā'-lĭs) Lat.
A nasal voice.

vox retusa (vŏks rē-tū'-sä) Lat.
Literally, dull voice: an organ stop composed of pipes having a narrow diameter and producing a tone somewhat stringy in character; that is, resembling the tone of a stringed instrument. The voice is dull as the name signifies, and the pitch is medium; the lowest tone being two octaves below middle C.

vox virginea (vŏks vĭr-jĭn'-ĕ-ä) Lat.
Virgin voice; another name for the vox angelica.

voz (vōth) Spa. n.
Voice. Plural vozes.

voz argentada (vōth ăr-hān-tä'-dä) Spa.
A silvery, clear voice.

voz cascarrona (vōth käs-kär-rōn'-ä) Spa.
A rough, harsh voice.

voz de carretero (vōth dā kär-rā-tā'-rō) Spa.
Literally, voice of a carter: a harsh, loud, unpleasant voice.

vue (vü) Fr. n.
Sight; à première vue, at first sight. Equivalent to a prima vista (It.).

vulgans (vŭl'-gănz) Lat. n.
From the present participle of the verb vulgare, meaning to make universal, to spread abroad: the name of an organ stop composed of pipes producing a loud, coarse tone.

vuoto (voo-ō'-tō) It. adj.
Empty; void, as scena vuoto, the stage remains empty; open, as corda vuoto, open string.

W

W
Literally, a double V: in French usage, an abbreviation for violini; violins, in orchestral scores.

Wachtel (väkht'-ĕl) Ger. n.
Literally, quail; a term denoting a toy pipe: the imitation of a bird's note by an instrument in the orchestra, such as the oboe.

wahsinnig (vän-zĭn-nĭkh) Ger. adj.
Frantic; frenzied

waits
A term applied originally to a class of night-watchman, who announced the passage of each hour by sounding on a horn or other instrument. They seem to have been also official musicians of the town, and the name was applied also to town musicians who were not watchmen. It then came to signify any group of singers or players at night, especially those who habitually sing and play Christmas carols, often in an unmusical manner and who passed around the hat afterward. The name also denoted a kind of shawm, hautboy, or oboe, which was much used by such players, and it is not definitely settled whether it was given first to the instruments or the performers.

Wald (vält) Ger. n.
Forest; wood; used chiefly in compounds.

Waldflöte (vält'-flā'-tĕ) Ger. n.
Literally, forest flute: a stop in the organ comprising broad metal pipes of high pitch, open at both ends, and producing agreeable, resonant tones.

Waldflötenquinte (väld'-flā-tĕn-kwĭn'-tĕ) Ger. n.
Same as Waldquinte.

Waldhorn (vält'-hôrn) Ger n.
Literally, forest-horn: hunting horn; the bugle.

Waldpfeife (vält'-pfī-fĕ) Ger n.
Same as Waldflöte.

Waldquinte (väld'-kwĭn-tĕ) Ger. n.
Literally, forest-fifth: an organ stop pitched one-fifth higher than the other flute stops, whose lowest tones are one octave below middle C. Abbr. form of Waldflötenquinte.

walnica (väl-nē'-kä) Rus. n.

walnika (väl-nē'-kä) Rus n.
A Russian name for the bagpipes.

wals (väls) Dutch n.
A waltz.

waltz
The popular dance of the Nineteenth Century. Its origin is doubtful. The French claim that it is the descendant of the volta, which passed from France into Germany as the volte, in the Sixteenth Century, and became transformed into the waltz. The Germans claim that it is founded

on the drehtanz, or turning dance, a modified form of those old country dances in which the couples stand face to face, or hold one another by one hand only. As a fashionable dance, the waltz appeared in the Eighteenth Century in Bohemia, Austria and Bavaria; in 1792, it was introduced into France; in 1812, it was danced in London. English criticism was especially severe, and Lord Byron is quoted as regarding it with great disfavor. Yet it was destined to become the most notable round dance of the Nineteenth Century. At Viennese balls it was at first danced quite slowly, but throughout its history there has been no fixed rule for the quickness or slowness of the step; the lively hop waltz, the slow graceful glide, or some modification of either, has each in its turn been the prevailing fashion of a locality or a season.

Notwithstanding the many phases through which this dance has passed, the original is still preserved in the villages of Austria and Bavaria, and on the occasion of a village fete is danced, under various local names, but in the old manner and to the slow rhythms that were copied by Mozart, Beethoven and Schubert when they composed waltzes for the elegant balls given in Vienna. A description is given of the early form of the dance as witnessed in Frankfort, in 1800.

The man placed the palms of his hands lightly against the sides of his partner, not far below the arms. His partner placed her hands upon his sides in a similar manner, and with as great velocity as possible they proceeded to turn around and gradually whirled around and around the room.

Waltz music was originally written in three-four or three-eight time, in two sections of eight measures each. Mozart and Beethoven are notable contributors to this earlier form. A change was effected by Hummel, who wrote a waltz for the opening of a concert hall in Vienna, in 1808.

His waltz consisted of nine numbers. He strung together several of the sixteen bar sections, added secondary movements called trios, and ended with an extra finish, called a coda, a musical term which means a conclusion or tailpiece, from the Latin cauda, a tail. The credit of laying the foundation of the modern waltz form, however, is really due to Schubert, since it was through his influence that it became of real musical value. Although in the main, he still followed the sixteen bar form, he also made original extensions and improvements, and far surpassed the work of his predecessors.

But while Schubert influenced the dance composers, leading the way for Lanner and the elder Strauss, it is to Weber that the chief credit is due for the use of the waltz form in strictly classical music, both for voice and piano, unaccompanied by dancing. Many fine examples remain in the works of Chopin, Rubinstein Brahms and other modern German writers.

At the opening of the Nineteenth Century waltz music, for dancing, seemed to lie almost entirely within the province of the Viennese composers. Johann Strauss, the elder, introduced the fashion of naming waltzes. At his death, in 1849, he left one hundred and fifty-two waltzes. His son, Johann, composed nearly four hundred waltzes. They are impregnated with the gaiety and vivacity of Viennese life, and have been popular in all countries. The most noted, The Beautiful Blue Danube, was played in Vienna on all joyous occasions, and became popular as a national hymn. The French composers have used the waltz chiefly for operatic performance. In Paris, in 1800, Gardel introduced into one of his operas a beautiful ballet in waltz form called La Dansomanie, the dance madness. England is lacking in waltzes of real musical worth.

Waltzer (väl'-tsĕr) Ger. n.

Waltz.

walynka (vā-lēn'-kä) Rus. n.

A Russian name for the bagpipes. Same as walnica.

Walze (väl'-tsĕ) Ger n.

Literally, roll, roller; a run, or division: a smooth musical figure or passage, of equal notes, producing a rolling or undulating effect.

wankend (vän'-kĕnt) Ger. adj.

Wavering; shaking; unsteady.

warble v and n.

(v.) 1. To sing in trills, runs and other rapid passages, like a bird; used of singing where the tones are clear, flute-like and high, and occasionally tremulous.

2. To yodel, or sing with frequent

and quick changes from upper to lower tones.

(n.) In bagpipe playing an embellishment; an ornamental note or group of notes. Also called warbler.

Wärme (vĕr′-mĕ) Ger. n.

Warmth; ferver; ardor.

Washington Post

A dance popular for a time in the United States and England; named after Sousa's Washington Post March. The man holds the hands of the woman and dances behind her.

wassail (wăs′-ăl) Old Eng. n.

Contraction of waes hael, to be in health. An old English name for rhymes sung on various festival occasions. It was the ancient custom, during the feasts of the Christmas holiday season, Christmas, New Year and Twelfth Night and other days at the end of the year, to pass around a great bowl of spiced ale, seasoned with nutmeg and sugar, and containing roasted apples and toast. The bowl was wreathed with evergreen and holly, and passed from one person to another around the table, each person saying: "Waes hael," "be in health," as the bowl came to him. Rhythms of a convivial and joyous character were sung during the passing of the bowl. Another custom was for young women bearing a bowl of spiced ale to go from house to house, singing wassails and receiving presents or money from those who drank from their bowl.

Wassail was also the name given to rhymes sung around apple trees by small boys in some districts in England; these rhymes being supposed to prosper the crop of cider apples.

Wasserorgel (văs′-sĕr-ôr-khĕl) Ger. n.

Water-organ.

waste-pallet

A hinged, flat piece of leather placed over a vent in the bellows, and opening when the wind pressure within the bellows is too great. By this means the over-supply is allowed to escape, and the bellows guarded against excessive strain.

Watch on the Rhine, The

See Die Wacht am Rhein.

water music

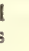
A series of instrumental movements composed by Handel, about 1715. While George I. of England was still Elector of Hanover, Handel was appointed Capellmeister at the Electoral Court, with leave of absence to visit England. He returned from his first visit in 1711, and the following year went again and stayed so long that before he returned to Hanover, his patron had become George I. of England, and come to London. Handel was in an awkward position and dared not present himself at court. In order to propitiate the monarch he composed a series of movements for two solo violins, flute, piccolo, two hautboys, a bassoon, two horns, two trumpets and a stringed orchestra. He directed a performance of these movements in a boat which followed the King's barge up the Thames to Whitehall, and so pleased his majesty by this performance that he was again taken into favor. The music played consisted of twenty-one movements.

water organ

Hydraulic organ, that is, one whose bellows were operated by hydraulic pressure.

waving line

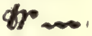
1. An undulating line placed vertically before the notes of a chord signifies that it is to be played as an arpeggio.



2. A horizontal waving line marks a continuation; e. g., in

8va.......... or *8*..........

the line covers the exact number of notes that are to be played an octave higher than written, and in it shows how far the trill extends.



wayghtes Old Eng. n.

A term used only in the plural; musical night watchmen, or strolling serenaders. See also waits.

weak beats

The unaccented beats in a measure; sometimes called weak parts.

Weber chronometer

An instrument similar in principle to the metronome but of more simple construction. It consists of a piece of chord about five feet in length, divided into fifty-five inch spaces. A small weight is attached to the end of the chord acting as a pendulum. The speed is determined by the length of string swinging with the weight. Abbr. Web. chron.

Wechsel (vĕkh′-sĕl) Ger n.

Change; alteration; exchange.

Wechselchor (vĕkh′-sĕl-kôr) Ger. n.

Literally, change-chorus or choir; alternate chorus; the responsive singing of alternate verses of a psalm or anthem, or of different parts of any music for choir, alternately, by two choirs or portions of a choir. See also antiphony.

Wechselgesang (vĕkh′-sĕl-gĕ-zäng′) Ger. n.

Alternating song: alternate singing, by two choirs or portions of a choir. See also antiphony.

Wechselnote (vĕkh′-sĕl-nō′-tĕ) Ger. n.

Changing note: a note, not in harmony with others sounding at the same time, which enters on an accented part of the measure, and then progresses or is changed to a note which properly belongs either to the chord sounding when the changing-note enters or to another chord.

Wehmuth (vā′-moot) Ger. n.

Sorrow; sadness; melancholy.

wehmüthig (vā′-mü-tĭkh) Ger. adj. or adv.

1. (Adj.) Sad; mournful; melancholy.

2. (adv.) Sadly; sorrowfully; mournfully.

Weiberstimme (vī-bĕr-shtĭm-mĕ) Ger. n.

Woman's voice; female voice; soprano or contralto voice.

weich (vīkh) Ger. adj.

Literally, soft; tender; gentle; minor; in a minor key.

Weihnachtslied (vī-näkhts-lēt) Ger. n.

A Christmas carol or Christmas hymn.

weight of wind

See wind-gauge.

weinend (vī′-nĕnt) Ger. adj.

Weeping.

Weise (vī′-zĕ) Ger. n.

1. Manner, way; also as a suffix in compound words weise is equivalent to wise.

2. Tune, air, melody.

weisse Note (vīs′-sĕ nō′-tĕ) Ger.

White note; an open-faced note, such as the whole note, semibreve, or half note, minim, in contradistinction to notes with black heads, such as the quarter note and all notes of still shorter duration.

weite Harmonie (vī′-tĕ här-mō-nē)Ger.

Wide or extended harmony; open or dispersed harmony, in which the intervals are wide, as opposed to close harmony.

well-tempered

This expression was used by Bach in his Well-tempered Clavichord, which was a collection of compositions exemplifying the practical use of eqaul temperament in every key of both modes. See equal temperament.

Wellatur (vĕl-lä-toor′) Ger. n.

A system of rollers: the mechanism on an individual keyboard, by means of which the keys on being pressed with the fingers can control the pipes or group of pipes.

Welle (vĕl′-lĕ) Ger. n.

Roller.

Wellenbrett (vĕl′-lĕn-brĕt) Ger. n.

Roller-board.

Welsh-harp

A harp furnished with three strings to each tone, and originally used in Wales.

Welsh triple harp

See Welsh harp.

weltlich (vĕlt′-lĭkh) Ger. adj.

Worldly; secular.

weltliche Lieder (vĕlt′-lĭkh-ĕ lēd′-ĕr) Ger.

Secular songs, as opposed to sacred songs.

wenig (vā′-nĭkh) Ger. adj.

Little; used with ein, adverbially, a little, rather; as, ein wenig stark, a little loud. Ein wenig is equivalent to the Italian un poco.

Werk (vĕrk) Ger. n.

1. In general, (a) work, structure; (b) composition; (c) action.

2. Specifically, works, mechanism, (a) a stop in the organ; (b) a set of organ stops controlled by one keyboard.

Werth (vĕrt) Ger. n.

Worth; value; time value; duration.

wesentlich (vā′-zĕnt-lĭkh) Ger. adj.

Vital; intrinsic; essential.

wesentliche Dissonanz (vā′-zĕnt-likh-ĕ dĭs-zō-nänts′) Ger.

An essential dissonance: a dissonant tone constituting part of a chord, as opposed to a dissonant passing-note or changing-note.

wesentliche septime (vā′-zĕnt-lĭkh-ĕ zĕp-tē′-mĕ)

Essential seventh; the dominant seventh: one of the principal chords of any key, and more fundamental in harmony than any other seventh chord. See also dominant seventh.

Wetterharfe (vĕt′-tĕr-här′-fĕ) Ger. n.

Literally, weather-harp: the Æolian harp, so called because the wind causes its strings to sound.

Wettgesang (vĕt′-gĕ-zäng) Ger. n.

A contest in singing; a singing match.

wheel

The refrain or chorus of a song; probably so called because of its constant return after each verse.

whiffle

Old name for a fife, or small flute.

whipping bow

In playing bow instruments, such as the violin, a swift and abrupt attack of the bow, producing a sudden strong accent.

whistle

Any instrument producing a whistling sound. They are of various shapes and sizes, but embody the same principle, that of directing a stream of air through a tube in such a manner that it is sent against a sharp edge which cuts it in two, thus producing the sound.

white keys

The lower row of keys on a keyboard for the fingers, such as that of the piano, of which when sounded in succession give the tones of the so-called natural scale of C major. In old kinds of keyed instruments this row of keys was black, the upper row being then white, instead of black as in the modern keyboard.

white note

A note having a white or open head; the whole note and half note are white notes.

whole note

A semibreve, the longest note in common use for musical notation and the standard unit of measurement of time value, all notes of shorter duration being usually named and reckoned as fractional parts of the whole note.

whole rest

A rest equal in length to a whole note; a semibreve rest. Also used to denote a pause consisting of a whole measure, regardless of the time value of the measure.

whole shift

In violin playing the third position of the hand in relation to the fingerboard, in which the first finger of the left hand occupies the place belonging to the third finger in the first position. See also, shift, and shift, whole.

whole step

A major second: a progression from any given note to the next but one in either direction. See also step.

whole tone

A term loosely and misleadingly used to express the interval more correctly called a whole step or a large second. The whole tone, in this sense, is equal to two half tones, or half steps, being the interval between any two adjoining keys of the piano. Thus C to C sharp is a half tone; C to D a whole tone; or E flat to E a half tone; E to F a half tone; E flat to F a whole tone.

wie aus der Ferne (vē ows dĕr fĕr′-nĕ) Ger.

As from a distance.

wie oben (vē ō′-bĕn) Ger.

As above: a direction to continue in similar manner.

wie vorher (vē fōr′-hār) Ger.

As before; as at first; as formerly.

wiederanfangen (vē′-dĕr-än′-fäng-ĕn) Ger. v.

To begin again.

Wiedergabe (vē-dĕr-gä′-bĕ) Ger. n.

Literally, reproduction: rendering; interpretation; performance.

Wiederherstellungszeichen (vē-dĕr-hār′-shtĕl-loongs-tsī′-khĕn) Ger. n.

Literally, restoration sign: sign of re-establishment; the natural, or canceling sign. See also natural.

Wiederholung (vē′-dĕr-hō′-loongk) Ger. n.

Repeating; repetition; recapitulation.

Wiederholungszeichen (vē-dĕr-hō′-loongks-tsī′-khĕn) Ger. n.

Sign of repetition: the dots, placed either before or after a double bar, which indicate a repeat. See also dot.

Wiederklang (vē′-dĕr-kläng) Ger. n.

Wiederschall (vē′-dĕr-shäl) Ger. n.

Resounding, ringing again; resonance, echo.

Weiderzurückhalten (vē′-dĕr-tsoo-rük′-häl-tĕn) Ger. n.

Repeated retardation; a repeated slackening of the time.

Wiegenlied (vē′-khĕn-lēt) Ger. n.

Cradle song; lullaby.

wina

A Hindoo instrument with a bamboo body, fastened to which are two large gourds; attached to these and stretched between them are strings under which are bridges. The performer sets the strings in vibration with his fingers, and by pressing them down into the bridges produces the various tones.

winch

A lever placed within the barrel or hand organ, by means of which the bellows is operated.

Wind (vĭnt) Ger. n.

1. Air in motion, when supplied to the interior of an instrument by artificial means, such as the operation of an organ bellows or the breath control of the player on such instruments as the horn, flute, trumpet or oboe.

2. A collective term for the wind instruments in an orchestra, used in compounds; as wood-wind, the wind instruments of wood, and brass-wind, the wind instruments of brass, more generally, however, termed simply the brass.

wind

To sound by blowing: to give a prolonged sound or signal, as on a horn.

wind band

1. A band of wind instruments, also the performers on same.

2. The wind instruments in an orchestra; also, the performers on same, or the parts of the music scored for such instruments.

windchest

A box or chest situated immediately below the pipes of an organ, and holding the compressed air until it is admitted to the pipes.

wind gauge

A contrivance for measuring the weight of the wind which is admitted to any stop or group of pipes in the organ. The measure of the tension is exhibited in a U tube, in which a column of water can rise to the height of three inches. Consequently, the technical expression, that a stop can be voiced on a three, six or ten inch pressure, has grown into existence and means that this degree of wind pressure is needed to sound the pipes.

Windharfe (vĭnt'-här-fĕ) Ger. n.

Wind harp: the Æolian harp.

Windharmonika (vĭnt'-här-mō'-nē-kä) Ger. n.

Æolodion.

wind instruments

All musical instruments the tones of which are produced by the vibration of air set in motion either by means of bellows, such as the organ, concertina and harmonium, or by the lungs and mouth of the player, such as the flute, clarinet, and others.

Windlade (vĭnt'-lä-dĕ) Ger. n.

The windchest or air reservoir in an organ. See windchest.

wind orchestra

See orchestra, full.

wind trunk

A wooden or metal tube in the organ, carrying the wind from the bellows to the windchest, where it is held in readiness for admission to the pipes when needed.

wind-way

A slit in the lower end of an organ pipe through which the current of air from the windchest passes in reaching the column of air within the pipe.

Windmesser (vĭnt'-mĕs-sĕr) Ger. n.

Wind gauge.

Windstock (vĭnt'-shtôk) Ger. n.

Literally, wind stem: the shell of organ pipes.

Windzunge (vĭnt'-tsoong-ĕ) Ger. n.

Literally, wind tongue: the tongue of a reed organ pipe.

winselig (vĭn'-zĕ-lĭkh) Ger. adj.

From winseln, to whimper, whine, or mourn; plaintive.

Winselstimme (vĭn'-zĕl-shtĭm-mĕ) Ger. n.

A plaintive voice; a complaining or whining voice.

Wirbel (vēr'-bĕl) Ger. n.

1. Whirl; rotation; whirling motion.

2. (a) One of the pegs, or movable wooden pins set in the head of the violin, or other bow instrument, by turning which the tension of the strings is regulated. (b) Plug used to close the top of a stopped organ pipe.

Wirbelkasten (vēr'-bĕl-käs-tĕn) Ger. n.

Literally, rotating case or frame.

1. The peg-box, or hollowed portion of the head of a bow instrument, in which the pegs are set.

2. A roll, on the drum.

3. Drumstick; equivalent to schlägel, but less commonly used.

Wirbeltanz (vēr-bĕl-tänts) Ger. n.

A whirling dance.

wogend (vō'-gĕnt) Ger. adj.

Waving; undulating in sound.

Wohlklang (vōl'-kläng) Ger. n.

Pleasing sound or combination of sounds; harmony; euphony.

wohlklingend (vōl'-klĭng-ĕnt) Ger. adj.

Pleasant sounding: harmonious; euphonious, sweet-sounding, agreeable in sound.

Wohllaut (vōl'-lowt) Ger. n.

Synonym of Wohlklang.

wohltemperiert (vōl'-tĕm-pĕ-rērt) Ger. adj.

Well-tempered; said of a keyboard instrument tuned in equal temperament; the modern division of the octave into twelve equal intervals for the purpose of practical music.

Wohltemperierte Klavier (vōl-tĕm-pĕ-rēr′-tĕ klä-fēr′) Ger.
Well-tempered clavichord: better known in England as the Forty-eight Preludes and Fugues. The German name belongs strictly only to the first twenty-four of J. S. Bach's studies, but it is almost universally applied to the two sets, making in all forty-eight compositions. By these compositions Bach tested the system of equal temperament in tuning, writing a prelude and a fugue in each major key and in each minor key, the keys following each other in chromatic order instead of in the order of key relationship. These forty-eight studies are the most widely known and studied of all Bach's compositions.

wolf Eng. n.
1. In any keyboard instrument the disagreeable sound produced by two tones not exactly in tune.
2. In bowed instruments the roughness or jarring quality possessed by some tones, and attributed to poor workmanship in making.

Wonnegesang (vōn′-nĕ-gĕ-zäng′) Ger. n.
A rapturous or ecstatic song; a song expressing the utmost degree of pleasurable emotion.

wood quartet
A quartet which is formed by the flute, oboe, clarinet and bassoon.

wood-wind
1. A general term for the group of such wind instruments in the orchestra as are made chiefly of wood; it includes the flute, clarinet, oboe, bassoon and other similar instruments.
2. Those organ stops the pipes of which are made of wood, taken collectively.

word painting
In music, written as a setting to words, the separate illustration of each word by the tone or tones accompanying it, as colors in painting give life and freshness to design or outlines.

work, principal
The cylindrical open pipes that give the diapason, which is the pure typical organ tone.

work, reed
The name given to any group of pipes in the organ which are fitted with reeds for the production of sound.

working out
In general, the development of a musical idea in composition, by varying it in harmony, rhythm, melody, pitch, or by expansion, contraction and other means. Specifically, the second movement of a formal composition, such as a sonata, fugue or symphony, in which the subject stated in the first movement is worked out or evolved in the way mentioned above. See development.

Wortklang (vôrt-kläng) Ger. n.
Literally, word-sound; sound of words: accent; tone.

wrest
Old term for tuning key or tuning hammer; a wrench used for tightening or loosening the strings of a piano.

wrest-pin
In the piano and harp a steel pin around which one end of a string is wound, and which when turned regulates the length of the string, thus tuning the instrument.

wrest-plank
The block in a piano into which are driven the wrest-pins around which are wound one end of each string. It must be very substantial, for permanence of tuning depends largely upon its stability.

wrist-guide
A device for holding the wrist in position, constituting a part of the obsolete chiroplast, or hand-guide, which was an apparatus designed to aid the hands in piano playing. See also chiroplast.

wuchtig (vookh′-tĭkh) Ger. adj.
Weighty; emphatic; heavy. Equivalent to pesante.

wunderlich (voon′-dĕr-lĭkh) Ger. adj.
Wonder-like; strange; fantastic; capricious.

Wunderstimme (voon′-dĕr-shtĭm-mĕ) Ger. n.
A wonderful, marvelous voice.

würdevoll (vür′-dĕ-fōl) Ger. adj.
Dignified.

würdig (vür′-dĭkh) Ger. adj.
Dignified.

wüthend (vü′-tĕnt) Ger. adj.

wüthig (vü′-tĭkh) Ger. adj.
Furious; frantic; raving.

X

xabardillo (hă-băr-dĭl′-yō) Spa. n.

Literally, a little crowd: applied to a company of strolling players. Diminutive of xabardo. Usually spelled jabardillo.

xabega (hä-bā-gä′) Spa. n.

An ancient Moorish wind instrument. Little is known of its construction.

xabeha (hä-bā-ä′) Spa. n.

A flute-like instrument used by the Moors.

xacara (hä′-kä-rä) Spa. n.

1. A sort of romance: a kind of rustic tune for singing or dancing; also the dance itself.

2. A company of young men who stroll about at night singing these airs, are called by the same name. Synonym of jacara.

xacarear (häk-căr-āy-ăr) Spa. v.

To sing xacaras. More often spelled jacarear.

xacarero (hăh′-căr-ĕr-ō) Spa. n.

A ballad singer. Usually spelled jacarero.

Xænorphika (ksăn′-ôr-fĭ-kä) Ger. n.

Xänorphica (ksān′-ôr-fĭ-kä) Ger. n.

An invention of K. L. Rollig, of Vienna, in 1797. It was a keyboard instrument, furnished with strings which, when the keys were depressed, were pressed against revolving rosined bows set into motion by treadles. The instrument was rather complicated and possessed a bow for each string. See piano-violin.

xiphismos (zī-fĭs′-mŏs) n.

A Greek sword dance.

xylharmonica (zĭl-här-mŏn′-ĭ-kä) Grk. n.

xylharmonicon (zĭl - här - mŏn′- ĭ-kŏn) Grk. n.

A larger and improved variety of the xylosistron. Plu., xylharmonica. See xylosistron.

xylophone (ksĭl′-ō-fōn) Grk. n.

An instrument made of a series of wooden bars of various lengths and thicknesses, set upon straw or cords. It is played by striking the bars with wooden mallets, and possesses a compass of two octaves.

xylorganon (ksĭl-ar-gä-nōn) Grk. n.

See xylophone.

xylosistron (ksē-lō-sĭs′-trŏn) Grk. n.

An instrument invented by Uthe in 1807, consisting of a series of graduated glass tubes attached to wooden rods. The tubes are caused to sound by rubbing with the moistened finger.

Y

ya Chi. n.

One of the eight species of sound in the musical system of the Chinese. The sound produced from wood.

yabal (yä-bäl) Heb. n.

A blast from the trumpet.

yambico (jäm′-bē-kō) Spa. adj.

Iambic, applied to verse. See also yambo.

yambo (jäm′-bō) Spa. n.

An iambic foot, a poetic foot consisting of a short syllable followed by a long syllable; represented thus: ◡ —. See also iambic.

yang-ch'in (yăng-kĭn) Chi. n.

An instrument having a trapezoidal body of wood, over which pass many strings, often arranged in groups of three or four. The groups vary in number from twelve to twenty. Two small bamboo beaters are used in striking the strings.

yang kin (yăng′-kēn′) Chi. n.

A Chinese instrument consisting of a quadrangular box, over which are stretched a varying number of strings struck with hammers.

Yankee Doodle

Probably the origin of no song is more uncertain than is that of Yankee Doodle. That it was a derisive song against Cromwell, the tune for Lucy Locket Lost Her Pocket, an old Dutch nursery rhyme, or that it came from Spain or Hungary are a few of the origins attributed, and it is probably true that the tune originated as an English country dance partially resembling an old Dutch children's song. The earliest mention of it is found in the Boston Journal of the Times, for September, 1768, and it was first printed in Arnold's Two to One, in 1784. The words are said to have been written in 1755, by Dr. Schuckburgh, a surgeon in the French and Indian war. The song was suggested to him by the fantastic appearance of the colonial troops, in their rough and homespun garb, as contrasted with the regular English army. The original name was the Yankee's Return from Camp and the first verse ran:

Father and I went down to camp,
Along with Captain Gooding;
There we saw the men and boys
As thick as hasty-pudding.

Though written in derision of Americans, the song came to be used by them. It was for a long time called the Lexington March, was played all through the Revolution, and later became a national air, though it has little to recommend it as such, except its simplicity. At present it is used principally as an instrumental selection, the words being little known and seldom sung.

yastio (yă'-tĭ-ō) Grk. n.

The Ionic mode, one of the modes in ancient Greek music. Also called Yonico. See also Ionic.

yo

The name given to the primitive flute used by the Indian. It is blown through the end.

yodel (yō'-dl) Swiss n.

The wordless songs of the Swiss and Tyrolese mountaineers, so called from the syllables to which the music is sung. They are characterized by many alternations between chest and falsetto tones. Also spelled jodel and jodler.

Yonico (yō'-nĭ-kō) Grk. n.

The Ionic mode; equivalent to Yastio. See also Greek modes, and music and church modes.

yue kin Chi. n.

An instrument of the Chinese, having a circular, wooden body and a short, slender neck. It is furnished with four or more silk strings, which are plucked with the fingers.

Z

za (zä̆) Fr. n.

In French church music this syllable was formerly the name given to B flat to distinguish it from B natural called si.

Zahle (tsä̆'-lĕ) Ger. n.

The count: the beats in a measure of music.

zahlen (tsä̆'-lĕn) Ger. v.

To count: to count or mark off the beats in measures of music.

Zahlzeit (tsä̆l'-tsīt) Ger. n.

A count: one of the beats or units of time in a measure of music.

zaleo (thä̆-lä̆'-ō) Spa. v.

The act of shaking, or moving to and fro.

zamacuca Chilian n.

The national dance of the Chilians.

zambacuca Peru n.

A Peruvian dance.

zambomba (thä̆m-bōm'-bä) Spa.

A rustic instrument, made by stretching a skin over the mouth of a jar, and inserting a stick. It is played by rubbing the stick with the finger, causing the air within the jar to vibrate in sympathy.

zambra (thäm'-brä) Spa. n.

1. A Moorish festival attended with dancing and music.

2. A shout; noisy mirth.

zampogna (tsăm-pôn-yä) It. n.

An ancient bagpipe. See also bagpipe and shawm.

zampognare (tsä̆m-pŏn-yä̆-rē) It. v.

To pipe; to play on pipes.

zampognatore (tsä̆m-pōn-yä̆-tō'-rĕ) It. n.

A piper.

zampognetta (tsä̆m-pōn-yĕt'-tä) It. n.

zampognino (tsä̆m-pōn-yē'-nä̆) It. n.

The diminutives of zampogna; hence a small bagpipe.

zampugna (tsăm-poon'-yă) It. n.

An ancient bagpipe. Synonym of zampogna.

zamr

Turkish name for the zourna, a wind instrument having a conical tube fitted with a double beating reed.

zanbra (thän-brä) Spa. n.

A feast with music and dancing.

zaner (ză'-nŭr) African n.

An Egyptian instrument consisting of an unusually long tube fitted with a double reed mouthpiece. It is capable of producing a tone of deep pitch.

zang (tsäng) Dutch n.

A song.

zanze (zănz) African n.

An instrument very popular among many of the African tribes. It consists of a piece of wood, or a hollowed block of wood, to which are fastened numerous strips or tongues of wood or metal, which are plucked to produce tones.

zapateado (thä-pä-tā-ä'-dō) Spa. n.

A dance consisting of keeping time to music by beating the feet upon the floor.

zapatear (thä-pä-tā-är') Spa. v.

To beat time by striking the ground with the sole of the shoe.

Zapfenstreich (tsä'-pfĕn-strīkh) Ger. n.

A tatoo: the drum beat calling the soldiers to their quarters at night. A military signal played about fifteen minutes before taps, or lights out, signal.

zarabanda (thär-ä-bän'-dä) Spa. n.

Literally, bustle; noise: a saraband; a lively dance and dance tune. See also saraband.

zaramello (tsä-rä-mĕl'-lä) It. n.

A rustic instrument, consisting of a pipe fitted with a double reed mouthpiece, and terminating in a bell-shaped mouth.

Zargen (tsär'-khĕn) Ger. n.

Borders; edges: the ribs of musical instruments; in violin and guitar the curved sides connecting the back and the belly of the instrument.

Zart (tsärt) Ger. adj.

Tender; soft; delicate, as used in the phrase, mit zarten Stimmen, with soft stops.

zarte Stimmen (tsär'-tĕ shtĭm'-mĕn) Ger.

Literally, soft voices: those organ pipes having a soft, delicate tone.

Zartflöte (tsärt'-flā-tĕ) Ger. n.

Literally, soft flute: a stop in the organ composed of metal pipes capable of producing especially soft, flute-like tones.

zärtlich (tsārt'-lĭkh) Ger. adj.

Tender; delicate: to be rendered softly and delicately.

zarzuela (thär-thoo-ā'-lä) Spa. n.

A kind of dramatic performance: a short two-act drama having incidental music, somewhat like vaudeville. It derives its name from the castle of Zarzuela, where it was first performed during the reign of Philip the Fourth.

Zauber (tsôw'-bĕr) Ger. n.

Incantation; witchcraft; magic: applied to music, it means charm of an unusual sort.

Zauberlied (tsôw'-bĕr-lēt) Ger. n.

Magic song; a charming song.

zeffiroso (tsĕf-fĭ-rō'-sō) It. adj.

Like a zephyr: indicating a very light, delicate execution.

Zeichen (tsī'-khĕn) Ger. n.

A sign; a mark; a symbol: a musical sign, note or character.

zeichen, alt (ält' tsī-khĕn) Ger.

The C clef on the third line of the staff. The alto clef.

Zeitmass (tsīt'-mäs) Ger. n.

Space of time; measure; quantity; tempo: the rate of speed at which the accents of the measures follow one another. See also time.

Zeitmesser (tsīt'-mĕs-sĕr) Ger. n.

Chronometer: a mechanical device for measuring the time of a piece.

Zeitwerth (tzīt-värt) Ger. n.

Time worth or time value: the value of a note with reference to the time signature. If a piece is written in two-four time, a quarter note gets one-half the value of the measure, an eighth note one-quarter the value; or a half note takes the whole time of the measure.

zel

One of the names by which cymbals are known in the Orient.

zelosamente (dzā-lō-sä-mĕn'-tĕ) It. adv.

zeloso (dzā-lō'-sō) It. adj.

Ardently; fervently; energetically.

zeng (tsĕng) Per. n.

The Persian name for cymbals.

Zergliederung (tsĕr-glēt'-ĕr-oongk) Ger. n.

Analysis: the reduction of a subject to the elements of which it is made, in order to expand it, by repeating them.

zerstreut (tsĕr-stroit') Ger. adj.

Scattered; wandering; dissipated: said of arpeggios, or chords, or the placement of the different parts of a composition.

zeze (zē′-zē) African n.
See tzetze.

Ziehharmonica (tsē′- här - mō′- nē-kä) Ger. n.
Literally, a drawn-out harmonica, meaning the accordion.

ziemlich (tsēm-lĭkh) Ger. adv.
Rather; moderately; tolerably: as used in the phrase, ziemlich schnell, moderately fast.

ziemlich bewegt und frei im Vortrag (tsēm′-lĭkh bĕ-vāhkt′ oont frī ĭm fôr′-träkh) Ger.
A direction meaning quite animated and free in style of delivery.

Zierathen (tsē-rä′-tĕn) Ger. n.
Ornaments.

zierlich tsēr′-lĭkh) Ger. adj.
Elegant; neat; fine; graceful; dainty.

Ziffer (tsĭf-fĕr) Ger. n.
Cipher; figure: an Arabic numeral, written above or below the bass part in the old kind of musical notation known as figured bass.

ziganka (sĭ-găn′-kä) Rus. n.
A Russian country dance and its music, rapid in movement and constructed on a drone-bass, that is, the keynote or the keynote and fifth of the scale, are sounded continuously throughout the piece.

zigeunerartig (tsē - goin′- ĕr - är - tĭkh) Ger. adj.
In gypsy style.

zikrs
Dances performed by Egyptian dervishes.

zillo (tsĭl′-lō) It. n.
Chirp; chirping: like the noise made by certain birds and small insects.

zimbalon
An improved form of the dulcimer which is employed in Hungarian music. It possesses a chromatic compass of four octaves and is furnished with dampers which can be used in softening the tones.

Zimbelstern (tsēm′-bĕl-shtärn) Ger. n.
Literally, cymbal-star: a star hung with little bells, which was placed in a conspicuous place in old organs, and was sounded by a current of air directed toward it, by the pulling of a draw stop. Synonym of Cimbelstern.

zingaresca (tsēn-gä-rĕs′-kä) It. n.
A gypsy song or dance: a song or dance in the style of gypsy music.

zingarese (tsēn-gä-rā′-zĕ) It. adj.
Gypsy; in the style of gypsy music.

Zinkbläser (tsĭnk′-blā-zĕr) Ger. n.
Zink blower: a player on the cornet or bugle.

Zinke (tsĭnk′-ĕ) Ger. n.
1. A name for the modern cornet.
2. The predecessor of the serpent and a forerunner of the cornet. The tube was conical and possessed six finger holes in front, and one in the back for the thumb. Although the tone was rather harsh the instrument was very popular in the Fourteenth and Fifteenth Centuries.

Zirkelkannon (tsēr′-kĕl-kän-nōn′) Ger. n.
Circle canon: an infinite canon or part-song in which each part exactly repeats the subject introduced by the first part, and which consequently has no ending and could be indefinitely continued.

Zischlaut (tsĭch′-lôwt) Ger. **n.**
A hissing sound.

zither Eng. n.

Zither (tsĭt′-tĕr) Ger. n.
An instrument having a flat, shallow resonance box over which are stretched about thirty-six strings. The material differs according to the tones desired. At one side of the box a fretted finger-board lies under some of the strings, and these are termed melody strings. They are tuned **a, a, d, g, c,** and are plucked with the right thumb on which is worn a covering of metal or tortoise shell. The other strings are tuned intervals of a fourth apart, and sound an accompaniment when plucked with the other fingers of the hand.

Zitherharfe (tsĭt′-ĕr-här′-fĕ) Ger. **n.**
A variety of keyed auto-harp. See also auto-harp.

Zitherschläger (tsĭt′ - ĕr - shlā′ - khĕr) Ger. n.

Zitherspieler (tsĭt′-ĕr-shpēl′-ĕr)
Guitar player.

zittera (tsĭt′-tĕ-rä) It. n.
The zither. See also zither.

zitternd (tsĭt′-tĕrnt) Ger. adj.
Tremulous; trembling; as used in the phrase, zitternde Stimme, trembling voice.

zittino (tsĭt-tē′-nō) It. n.
Silence; hush.

zögernd (tsā′-gĕrnt) Ger. adj.
Lingering; delaying: with gradually increasing slowness of tempo. Equivalent to ritardando.

zolfa (tsôl-fä′) It. n.
Gamut: the system of singing the

notes of the scale to the monosyllables applied to them by Guido. Equivalent to solfa.

Zopf (tsôpf) Ger. n.

Pigtail; cue: the German term for the old style of writing or indicating music which is now obsolete.

zoppa, alla (äl-lä tsôp′-pä) It.

Lamely; haltingly; against time; syncopation: a term applied to a certain rhythm, in which the second quarter note in music in two-four time, is accented. This kind of rhythm is often found in Hungarian music.

zornig (tsôr′-nĭkh) Ger. adj.

Angry; passionate; violent; incensed.

zorongo (thō-rōn′-gō) Spa. n.

A spirited dance of Andalusia, and its music. The dancer darts forward and backward beating time with his hands to the accompaniment of sweet music.

zoulou (zoo-loo) Fr. n.

Zulu, the name given by one maker to a miniature piano.

zourna (tsoor′-nä) Per. n.

The Oriental oboe: an instrument having a conical tube fitted with a double reed mouthpiece. The instrument is found in Asiatic Russia, Persia and Arabia.

zufällig (tsoo′-fĕl-lĭkh) Ger. adj.

Accidental: accidental note. Accidental as regards sharps, flats or intervals, or chords chromatically altered.

zufolo (tsoo′-fō-lō) It. n.

A child's whistle; a pipe; a flageolet: any small whistle or flageolet, but especially one used to teach birds.

zufolone (tsoo-fō-lō′-ne) It. n.

The augmented form of zufolo, hence, a large sized whistle used in the training of birds to sing.

Zug (tsookh) Ger. n.

Literally, pull or draw.

1. A register or stop in an organ.
2. A drawstop which opens communication with any stop in the organ.
3. The pedal of a piano.
4. The slide of such instruments as the trombone.

Zugtrompete (tsookh′-trôm-pā′-tĕ) Ger. n.

A trumpet furnished with a slide like that of the trombone.

Zugwerke (tsookh′-vār-kĕ) Ger. n.

Literally, pulling action: the tracker action in the organ. See also tracker.

Zuklang (tsoo′-klăng) Ger. n.

Unison; harmony: the pleasing combination of two or more tones.

Zukunftsmusik (tsoo-koonfts′-moo-zēk′) Ger. n.

Music of the future: a term first used derisively in reply to Wagner's essay on the Art Work of the Future, and adopted by him and his followers, who define it as music in which the general outlines were modified by some poetical idea, as in Liszt's Poèmes Symphoniques, as distinguished from music in the traditional classical forms.

zummarah (tsoom-mä′-rä) n.

An Egyptian instrument consisting of a cylindrical tube fitted with a single beating reed mouthpiece.

zunehmend (tsoo-nā′-mĕnt) Ger. adj.

Increasing; growing in loudness. Equivalent to crescendo.

Zungenblatt (tsoong′-ĕn-blät) Ger. n.

Literally, a tongue-shaped leaf of a plant: the tongue or reed of a clarinet.

Zungenpfeife (tsoong′-ĕn-pfī-fĕ) Ger. n.

Literally, tongue-pipe: an organ pipe fitted with a reed or tongue whose vibrations produce the tone.

Zungenstimme (tsoong′-ĕn-shtĭm′-mĕ) Ger. n.

Literally, tongue voices: any organ stop composed of pipes fitted with reeds, or tongues.

Zungenwerk (tsoong′-ĕn-vārk) Ger. n.

Literally, tongue work: a general name applied to all the organ stops composed of pipes fitted with reeds or tongues.

zurückgehend (tsoo-rük′-gā-ĕnt) Ger. part.

Retarding; going back: going back to the original tempo after an increase or diminution of tempo.

zurückhalten (tsoo-rük′-häl′-tĕn) Ger. v.

To hold back: to retard, or hold back the time.

zurückhaltend (tsoo-rük′-häl′-tĕnt) Ger. part.

Holding back; a retarding of the time of the piece.

Zurückhaltung (tsoo-rük′-häl′-toongk) Ger. n.

Retardation; suspension: a holding back of the time.

Zurückschlag (tsoo-rük′-shläkh) Ger n.

A back note: a passing note, not an actual part of the harmony, but which makes more smooth the passing from one harmony to another. Equivalent to ribattuta.

zurücktönen (tsoo-rük′-tā′-nĕn) Ger. n.

zurücktreiben (tsoo-rük′-trī′-bĕn) Ger. v.

To echo; to resound; to reverberate.

zusammen (tsoo-zäm′-mĕn) Ger. adv.

Together; jointly; as in the phrase, beide chöre zusammen, both choruses together. Abbr. zus.

zusammengesetzt (tsoo-zäm′-mĕn-gĕ-sĕtst) Ger.

Standing together; composed; compound, as compound time.

zusammengesetzter (tsoo - zäm′- mĕn-gā-zĕtz′-tĕr) Ger. adj.

Compound: in music used in reference to time.

Zusammenklang (tsoo - zäm - mĕn - kläng) Ger. n.

Zusammenlaut (tsoo-zäm′- mĕn-lowt) Ger. n.

Literally, grouped sounds: harmony; consonance: the harmonious sounding of two or more tones at once.

Zusammenschlag (tsoo - zäm′ - mĕn - shläkh) Ger. n.

Struck together: in piano and organ music a grace note a half tone below the chord note, which is struck simultaneously with it, but instantly released.

Zusammenstreichen (tsoo-zäm′-mĕn-shtrī-khĕn) Ger. n.

To slur, either by means of the sign called the slur, or by joining the hooks or hooked notes. See also slur.

Zusammenstreichung (tsoo-zäm′-mĕn-shtrī-khoongk) Ger. n.

Striking together; slurring; that is, so playing the notes that one runs into another.

zutraulich (tsoo-trôw′-lĭkh) Ger. adj.

Inspired with confidence; confident.

Zuversicht (tsoo′-fĕr-zĭkht) Ger. n.

Confidence.

zweichörig (tsvī′-khā′-rĭkh) Ger. adj.

1. For two choruses, or divided chorus.

2. Having two strings to each note, as a bichord piano.

zweifach (tsvī′-fäkh) Ger. adj.

zweifältig (tsvī-fĕl′-tĭkh) Ger. adj.

Twofold:

1. Having two ranks of organ pipes.

2. Compound intervals; any interval of more than an octave.

zweifüssig (tsvī-füs′-sĭkh) Ger. adj.

Two foot, referring to organ pipes and pitch.

Zweigesang (tsvī′-gĕ-zäng′) Ger. n.

Sung by two; a duet.

zweigestrichen (tsvī′- gĕ - shtrĭkh′- ĕn) Ger. adj.

Two stroked.

1. A note of the fourth or twice accented octave, that is, C on the third space of the treble stave and the six notes above it.

2. The twice hooked note or sixteenth note.

Zweiglied (tsvī′-glēt) Ger. n.

Having two members: a sequence of two chords.

Zweihalbertakt (tsvī′ - häl′ - pĕr - takt) Ger. n.

Two half note measure: two-two time.

zweihändige (tsvī′-hĕnt′-ĭkh-ĕ) Ger. adj.

Two handed: for two hands.

Zweiklang (tsvī′-kläng) Ger. n.

Two tone: a chord composed of two sounds.

zweimal (tsvī′-mäl) Ger. adj.

Two times; twice: as used in the term twice accented octave.

zweistimmig (tsvī′-shtĭm′-mĭkh) Ger. adj.

Two voiced: for two voices or parts.

Zweite (tsvī′-tĕ) Ger. n.

A second: the interval between any tone of the scale and the next above or below it.

Zweitelnote (tsvī′-tĕl-nō-tĕ) Ger. n.

Half note.

Zweitelpause (tsvī′-tĕl-pŏw-zĕ) Ger. n.

A half pause or rest.

zweites Manual (tsvī′-tĕs mä′-noo-äl) Ger.

The second manual or finger keyboard on an organ.

Zweizähligertakt (tsvī - stā′- lĭkh - ĕr-täkt) Ger. n.

Duple time.

Zwerchflöte (tsvĕrkh′-flā-tĕ) Ger. n.

Zwerchpfeife (tsvĕrkh′-pfī-fĕ) Ger. n.

Literally, cross flute: one name given to the transverse flute, now used in the orchestra, because it is held crosswise of the face of the performer.

Zwischenakt (tsvĭsh′-ĕn-äkt) Ger. n.

Between acts: an intermezzo or composition played between acts.

Zwischengesang (tsvĭsh′-ĕn-gĕ-zäng) Ger. n.

Zwischenhandlung (tsvĭsh′ - ĕn - hänt′-loongk) Ger. n.

Zwischenharmonie (tsvĭsh′-ĕn-här-mō-nē′) Ger. n.

Literally, between: an interlude; incidental song: an episode or portion of the composition which digresses from the subject, or theme. Also called Zwischensatz.

Zwischenraum (tsvĭsh′-ĕn-rowm) Ger. n.

Interval; spaced on the stave: a space between two lines of the staff.

Zwischensatz (tsvĭsh′-ĕn-zäts) Ger. n.

Same as Zwischengesang. Abbr. Zw.

Zwischenspiel (tsvĭsh′-ĕn-shpēl) Ger. n.

Literally, played between: an interlude played between the verses of the hymn or choral. It has a wider meaning than interlude.

Zwischenstille (tsvĭsh′-ĕn-shtĭl′-lĕ) Ger. n.

Quiet between; a pause: a rest of variable length.

Zwischenstimme (tsvĭsh′-ĕn-shtĭm-mĕ) Ger. n.

Voice between; counter tenor.

Zwischenton (tsvĭsh′-ĕn-tōn) Ger. n.

Tone between; intermediate sound: a tone between two others, as the tone E between D and E.

Zwitcherharfe (tsvĭtch′-ĕr-här-fĕ) Ger. n.

Literally, twittering harp. Same as spitzharfe.

Zwölfsaiter (tsvĕlf′-zī-tĕr) Ger. n.

Literally, twelve strings: a kind of guitar having twelve strings of which the six highest could be stopped on a fretted finger-board. Equivalent to bissex.

Zymbel (tsēm′-bĕl) Ger. n.

Cymbal.

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